NEWS: JESSOPS STORE SHAKE-UP



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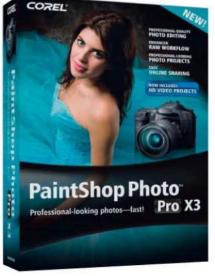
What Pen did next

See the world in 3D

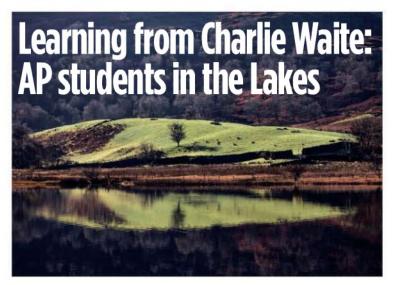
Fuji's FinePix REAL 3D W1

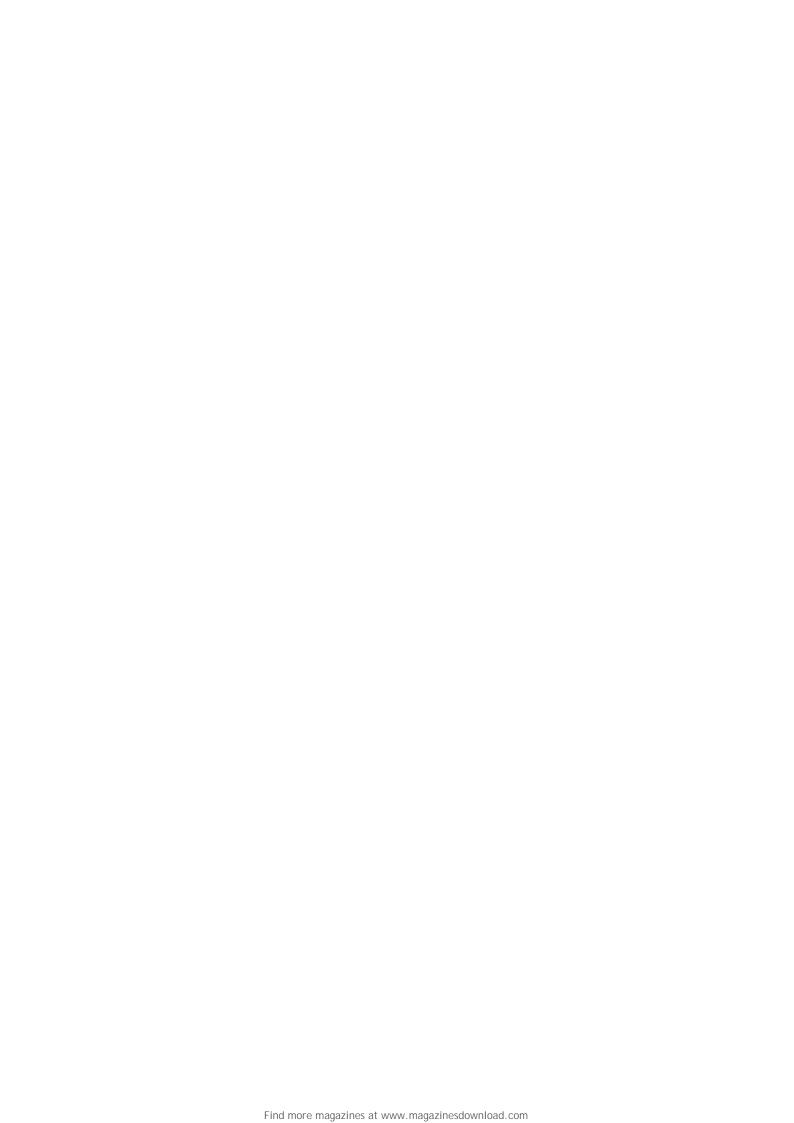






PaintShop Photo Pro X3: much cheaper than Adobe Photoshop





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REAL 3D W1 COVER STORY

Thanks to its twin lens and sensor arrangement, Fujifilm's FinePix REAL 3D W1 makes taking 3D images easier than ever before. Angela Nicholson puts it to the test



Send us your pictures

To have your pictures published in Gallery, send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit www.amateurphotographer.co.uk/apgallery for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.



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COVER STORY

With new features and more processing power, will all the image-organising, adjustment and sharing needs of enthusiast photographers be met with PaintShop Photo Pro X3? We find out

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Olympus has updated its Pen E-P1 camera just five months after it was released, so what has changed? Richard Sibley puts it to the test

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Sarah Howard gives us a guided tour of her favourite photographic location: Blenheim Palace in Oxfordshire

Lost and found

Inge Morath was best known for her black & white images, but after her death in 2002 thousands of colour images were uncovered. Gemma Padley looks at the 'lost' work of one of Magnum's greats

icons of photography

David Clark looks at the story behind David Turnley's iconic image from the 1991 Gulf War

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End of an era



I shouldn't mention it really, as strictly speaking it's none of my business. It's none of my business in the same way that it is

none of my business whether Cadbury is owned by a British or an American company, in the same way that phone boxes are no longer red, in the same way that Katie Price married that boxer bloke and in the same way that Shakespeare is so often played in modern dress. I don't rightfully have a say in how any of these things are handled or what is done with them, but I do have an opinion. Private enterprise is private, and unless we are shareholders we shouldn't have a sav in the future, but some brands are national institutions that we all own in our hearts. Kraft makes great Toblerones, but no one makes chocolate like Cadbury's (thank goodness Hershey's didn't win) and although I have no shares, I've been buying Dairy Milk and Creme Eggs all my life. I feel I should have a say - even though, in fact, I have no rights at all.

In photography we have national institutions too, and the British Journal of Photography is one of them. I should be delighted that AP will soon be the only weekly photographic magazine in the world, but somehow it makes me very sad indeed.

Our question pf the week

In AP 13 February we asked... Can photography change current world affairs?

You answered...

A Yes 72% **B** No 19% C Don't know 9%



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News | Analysis | Comment | PhotoDiary 27/2/10

Plod on the street is told to produce 'x' amounts of stops [every week/month

Police officer speaks out, page 6

Jessops to focus on 'customer service' | Store shake up planned

Jessops pledges to boost customer service

ESSOPS may 'relocate' some of its 213 shops as part of a profitmaking plan that aims to boost customer service at its stores nationwide.

This year looks set to be a crucial year for the photographic chain, which was delisted from the Stock Exchange in January, five months after a financial rescue deal with its bank.

In September, Jessops' main operating company was sold to a new firm called Snap Equity Ltd, 47% of which is owned by HSBC.

However, on the road to profit CEO Trevor Moore said it may be necessary to 'relocate' unprofitable stores or those with little growth potential.

With that in mind, he has armed himself with a list of 20-30 stores, the leases for which are due to expire this year.

'With every lease that comes up for renewal I need to look at each business in isolation and make a decision,' he said.

Moore explained that he will assess whether it is



prudent to move a store to another location nearby where there is greater sales potential - or shut up shop and open a new store in a different area entirely.

The decision, he explained, will not be based purely on current profit but also on business forecasts for the store in question and its investment needs.

But, he insisted: 'There is absolutely no closure plan."

Asked if he could rule out further store closures, Moore said: 'Broadly speaking, at the end of this year I would expect to have a not dissimilar number.'

Moore, whose retail career

has included jobs at the Thresher Group and Coffee Republic, made clear that his timetable contains no plan to 'double the size of the estate'.

Moore said he will do whatever it takes to turn the business around - to be driven through a programme of service and 'innovation'.

In the past Jessops has been criticised for its customer service and a lack of product knowledge among its staff.

A large part of Moore's money-making plan will involve a nationwide training programme designed to boost service from store staff, up to senior management

and 'board level'

He said Jessops has committed a 'substantial six-figure sum' to the project, which aims to train more than 1,500 staff before May.

This, he promised, will include 'one-to-one' training for new recruits so store staff are fully briefed on the products they are selling.

He admitted that Jessops must achieve a 'higher consistency of customer service across the board' and that some stores have delivered 'variable results' in the past.

Moore is championing 'advice for life', the slogan emblazoned across the front of Jessops' New Oxford Street store in London.

'I am absolutely service focused,' he told us.

'Great service sells... As a specialist producer, what we have to do is have the right range of products... but we have to present them through people who really know and understand how to talk to people.

 See next week's AP for the second part of this exclusive interview

American transport chiefs have sparked controversy by displaying signs asking rail commuters to report 'excessive photography' to authorities. However, the Chicago Transport Authority fails to spell out what constitutes excessive photography, reports the NBC website. 'The fact is. photography is not a crime, and the CTA needs to stop treating it as such,' writes Matt Bartosik, 'They are not enforcing safety; they're instilling fear.'

Bailey pledge

Legend David Bailey has pledged never to give up working as a photographer. He told The Daily Telegraph recently: 'I don't know what else to do... It's not work anyway.' He was speaking ahead of a selling exhibition of his work at Bonhams (7 March to 7 April), called Pure Sixties. Pure Bailey.

Wildlife call

Up to £20,000 can be won in the British Wildlife Photography Awards. The overall winner will scoop a £5,000 cash prize and the best images will be showcased in London in October. The closing date is 4 June 2010. For details visit www.bwpawards.org.

Ricoh CX3 due out in 'March'

FURTHER details have emerged about Ricoh's CX3, aten-million-pixel digital compact camera featuring a 'back-illuminated' CMOS sensor to help deliver more detail in low light. It also boasts HD (1280x720-pixel) movie recording.

Ricoh has confirmed that the CX3 will be available in March priced £299.99.

A new 'scene auto mode'

aims to automatically set the optimum settings for a scene.

The M-Continuous Plus mode allows the user to capture up to 26 shots 'in about 0.9 seconds (at 2MP resolution)', according to Ricoh. The consecutively shot images are stored in a single 'MP' file.

However, the rate can be boosted to '120fps' at VGA quality.



The CX3 sports a 3in (920,000-dot) screen and a claimed minimum close-focusing distance of 1cm

PhotoDiary

A week of photographic opportunity

WEDNESDAY

24 FEBRUARY

EXHIBITION Crazy God by Yvonne De Rosa, until 6 March at Diemer/ Noble Photography, London W1T 3PY. Tel: 0207 636 5375. Visit www. diemarnoblephotography.com. EXHIBITION InFlow by Duncan Caratacus Clark, until 25 February at AOP Gallery, London EC2A 4QS. Tel: 0207 739 6669. Visit http://hub.the-aop.org/Whats On.

THURSDAY

25 FEBRUARY

EXHIBITION African Fever: Performing Africa in Europe by photographer Jessica Kendall, until 27 March at Brunei Gallery/SOAS, London WC1H OXG. Tel: 0207 898 4046. Visit www.soas.ac.uk/gallery. **EXHIBITION** International Garden Photographer of the Year at Lacock Abbey, Fox Talbot Museum and Village, near Chippenham, Wiltshire SN15 2LG. Tel: 01249 730 459. Visit www.nationaltrust.org.uk.

FRIDAY

26 FEBRUARY

EXHIBITION Crazy God by Yvonne De Rosa, until 6 March at Diemer/ Noble Photography, London W1T 3PY. Tel: 0207 636 5375. Visit www. diemarnoblephotography.com. **EXHIBITION** Look Both Ways by Matt Stuart, until 26 February at KesselsKramer, London N1 6PB. Tel: 0207 033 7680. Visit www.kkoutlet.com.

Saturday

27 February

EXHIBITION New & Unseen by Terry O'Neill, until 6 March at Chris Beetles Gallery, London SWIY 6QB. Tel: 0207 839 7551. EXHIBITION Deutsche Börse Photography Prize 2010, until 18 April at The Photographers' Gallery, London W1F7LW. Tel: 0845 262 1618. Visit www.photonet.org.uk.

SUNDAY

28 FFBRUARY

EXHIBITION Reality TV: CCTV Photographed by David Dunnico, until 27 March at Royal Exchange Theatre, Manchester M27DH. Tel: 0161 833 9833. Visit www. ddcc.tv. **EXHIBITION** Rock 'n' Roll Animals by Sophie Jarry, until



21 March at Proud Camden, London NW1 8AH. Tel: 0207 482 3867. Visit www.proud.co.uk.

MONDAY

EXHIBITION by Gina Glover, until 5 March at Hoopers Gallery, London ECIR OAA. Tel: 0207 490 3907. Visit www.hoopersgallery.co.uk. **EXHIBITION** Paris je t'aime: Photography by Ivan Massar, until 28 March at Proud Chelsea, London SW1 5XP. Tel: 0207 349 0822. Visit www.proud.co.uk.



EXHIBITION Nepal for UNICEF by Nigel Heaney, until 28 February at Rhubarb & Custard Photo Gallery, Berkshire SL4 6AS. Tel: 01753 676 404. Visit www.rhubarbandcustard.biz. **EXHIBITION** Shaped by War: Photographs by Don McCullin, until 13 June at Imperial War Museum North, Manchester M17 1TZ, Tel: 0161 836 4000, Visit www.iwm.org.uk.

Photographers told: leave police alone



Committed to defending your photographic rights!

POLICE officer has blamed the government for instilling a climate of suspicion surrounding photographers, but insists police should be allowed to get on with their jobs.

'It has been drummed into us that there is no specific profile for a terrorist so, therefore, any member of the public, in theory, could be a suspect if they are photographing iconic sites,' wrote the 'junior officer' in a letter sent to the Bureau of Freelance Photographers (BFP).

The officer, who declined to be named, hit back at criticism levelled against 'iunior officers' and Police Community Support Officers (PCSOs) over their use of controversial anti terror stop-and-search laws.



He claimed that police on the beat find themselves in a 'Catch-22' situation.

'Picture this: the government, in response to terrorist attacks, produce an ill-thought-out piece of legislation that requires officers to account for every person they speak to, irrespective of what the incident is,' wrote the officer in this month's BFP Market Newsletter.

The officer added: 'The government has a requirement to show they are getting value for money from

police forces up and down the country and therefore they are under pressure to show they are hitting government-based targets on stop-and-account.

Simply put, Plod on the street is told to produce x amounts of "stops" every week/month to hit the targets.'

The BFP described the letter as 'revealing'. 'Quite simply, the police are under pressure to treat us all as potential suspects', it stated in an editorial leader.

Full details appear in the February edition of the BFP's Market Newsletter.

Price war hits Pentax sales

A DSLR price war has been blamed for a 19.9% fall in sales revenue of Pentax camera products for the nine months to 31 December 2009 compared to the same period a vear earlier.

In a statement, Hoya Corporation, which owns Pentax, said that the number of SLRs sold increased 'relative to the same period last year', but that 'overall earnings decreased due to tough price competition.'

Hoya predicts a yearon-year drop of 15.2% in Pentax sales for the first three months of 2010.

Photographers urged to lobby over online privacy

PHOTOGRAPHERS have been urged to have their say ahead of the introduction of new data protection auidelines governing the use of photographs online, currently being drawn up by the privacy watchdog.

As we reported last year, the Information Commissioner's Office (ICO) is drafting a new code of practice in response to the spiralling distribution of digital information on the internet, including photographs.

Although the ICO stresses there has been no change in data protection laws, it says

the Personal Information Online Code of Practice will aim to help individuals and organisations assess whether a photograph of a person, for example, breaches their privacy.

A spokesman told AP: 'The consultation document will form part of the final code of practice, but we are also looking for case studies where further clarification is needed; for example, amateur photographers uploading photos to websites.

To have your say, visit http:// ico-consult.limehouse.co.uk/ portal/cop/pio.



DSLRs star

Japanese manufacturers shipped 11.6% fewer cameras in 2009 compared to the year before, but DSLR shipments shone through the gloom as compacts plummeted. Total camera shipments totalled 105.9m, down more than 13.1 on 2008, according to the Camera & Imaging Products Association (CIPA). Although compact digital camera shipments fell to 12.8%, shipments of DSLRs and Micro Four Thirds [interchangeablelens] models rose 2.3% to 9.9m units. Meanwhile, lens shipments grew 2.8% to 16.1m units. CIPA forecasts a 3.8% rise in camera shipments for 2010. A spokesman said: 'Of particular note is the expectation of conspicuous growth in categories such as digital SLR cameras with interchangeable lenses for markets outside Japan, with shipments of 9.9m units - a vear-on-vear increase of 12.5% anticipated."

Pap to the stars dies

A celebrity photographer who was dubbed 'king of the paparazzi' has died. Felice Quinto died in the United States last month last aged 80, according to reports. Quinto played a bystander in Federico Felinni's 1960 film La Dolce Vita. He apparently dedined an offer to play a photographer in the film because he was making more cash taking pictures, according to the Washington Post.

Supercar prize

Online store PicStop has teamed up with memory card maker SanDisk to give website visitors the chance to drive a supercar. 'The day includes the delivery and collection of either an Aston Martin DB9, Ferrari F430 or a Lamborghini Gallardo with insurance for two named drivers,' said a PicStop spokesman. The winner will be announced on 19 March 2010. For details visit www.picstop.co.uk/dream-car/.

Italian scoops World Press Photo crown

photographer has won the World Press Photo 2009 title, it has been announced.

The World Press Photo of the Year was captured by photographer Pietro Masturzo, in Tehran last June.

The image depicts the aftermath of Iran's contested presidential election (see right).

'The winning photograph is part of a story depicting the nights following the election... when people shouted their dissent from roofs and balconies, after daytime protests in the streets,' said organisers of the competition.

Masturzo's image triumphed in the People in the News Category.

Chair of the judging panel, Ayperi Karabuda Ecer, said: 'The photo shows the beginning of something, the beginning of a huge story.

'It adds perspectives to the news. It touches you both visually and emotionally, and my heart went out to



it immediately."

This year's category winners included three UK photographers. Gareth Copley came first in Sports Action Singles; Laura Pannack took top prize in Portraits Singles; and Charles Ommanney won the People

in the News Stories.

As we revealed last year, digital manipulation of images was set to be more strictly policed by judges for the 2009 competition.

Photographers were, for the first time, required to submit the 'raw' image file if the judging panel suspected that a 'news' photo had been digitally manipulated.

Maarten Koets, deputy managing director at World Press Photo, said the move comes as 'wire' services tighten up their criteria for publishing such pictures.

Leica silent on Hasselblad DSLR reports New Fujifilm

LEICA has refused to comment on suggestions in the press that the H4D-40 poses a threat to the Leica S2.

As we reported last week, Hasselblad has announced the H4D-40, a professional medium-format digital SLR featuring a 40-millionpixel CCD imaging sensor measuring 33x44mm.

Asked to comment on press reports that the camera will be an 'S2 killer', a Leica camera UK spokeswoman said: 'We don't tend to comment on competitors' launches, so we're not making any statements.

Hasselblad says it hopes to market the H4D-40 towards high-end 35mm professionals looking to 'step up to a higher level of image quality'.

Hasselblad CEO Larry Hansen said: 'Most high-end photographers understand the advantages that a



medium-format system has over smaller formats, but many younger photographers have never been exposed to larger-format photography."

Hansen added: 'The fact that our large sensors have millions of pixels more than 35mm sensors is known... but the superior image quality that results, in terms of colour, detail and clarity, is not well known.

'Likewise, many photographers are not aware

of the fact that the larger format of the [Hasselblad] H-system camera provides a considerably shallower depth of field range, making it much easier to utilise selective focus to creative effect,' he claimed.

The HD4-40 will come with Hasselblad's Phocus 2.0 imaging software.

It will cost €13,995, and include a camera, viewfinder and 80mm lens. At the time of writing this equated to around £12,250.

'bridge' models

THREE new 12-million-pixel bridge cameras are among a host of compacts announced by Fujfilm.

Due at the end of March, the FinePix S2500HD (£199) and \$1800 (£179.99) boast a 28-504mm zoom, while the \$1600 (£149 and due in early March) features a 28-420mm lens.

Powered by four AA batteries, each includes a 3in LCD screen and a maximum ISO sensitivity of 6400 (at 3MP resolution), plus a minimum focusing distance of 2cm (using Super Macro mode).

Features also include shutter and aperture priority, 256-zone TTL metering and CCD-shift type image stabilisation.

All three incorporate an HD video mode (720 pixels).

British Heart Foundation honours

T was a red-letter day for aspiring photographers who triumphed in a competition organised by the British Heart Foundation around the theme, 'What heart means to you'.

Amateur Photographer Editor Damien Demolder helped judge the Red for Heart digital photography competition, the Adult category of which was won by David Jenkins.

Commenting on the winning shot, entitled 'The Swimmer (above right), Damien said: 'This is an outstanding image that really caught my eye as soon as I saw it. The use of red in the cold environment has real impact, and fits perfectly the "red" [heart] theme of the competition.

'It's funny, too, and is the sort of picture that will amaze everyone who sees it.'



David said the idea for his entry was to 'set the strength of the colour red against a muted minimal backdrop to draw on themes of tranquillity and solitude'.

He added: 'This in turn is linked metaphorically to feelings of isolation when battling health issues; the isolation is represented by the swimmer, though the beauty is still present."

Tom Price, 24, won the Student category and Beanie Trant (aged 14) triumphed in the Junior section, which was open to those aged 15 years and under

The judging panel included Independent on Sunday newspaper picture editor Sophie Batterbury.

The winning images can be viewed at www.bhf.org.uk/ redphotos.

ClubNews

AP's weekly round-up of club news from all over Britain

Perthshire Photographic Society

The society will host an exhibition, called Perth and Kinross Today, from 4 April-10 August at the Perth Concert Hall, Mill Street, Perth PH1 5HZ. Tel: 01738 621 031.

Tonbridge Camera Club

The club's free-to-enter annual exhibition will take place from 19-26 March at Tonbridge Castle, Castle Street, Tonbridge, Kent TN9 1BG. Tel: 01732 770 929. For club details visit www. tonbridgecameraclub.org.uk.

Hayling Island Camera Club

The club's 2010 open exhibition will take place from 2-9 April at the United Reformed Church. North Street, Havant, Hampshire PO9 1PP. Visit www.haylingislandcameraclub.co.uk.

Frome Wessex Camera Club

On 26 February the dub will host a talk by Deborah Brady entitled 'Fleet Street and Beyond' at Beckington Memorial Hall, Bath Road, Beckington, Somerset, from 7.45pm. Visit www.wessexcameraclub.org.uk.

Kingswood Photographic Society

On 19 March the club will host a talk by Anita Nutter and Delvin Stonehill entitled 'We did it in the dark!' The event takes place at St Barnabas Church Hall, Warmley, Bristol, from 7.30pm-9.45pm. Visit www.kinaswoodps.co.uk.

Send club news to: apevents@ipcmedia.com



Student show

Former members of an Open University photography course have launched an online exhibition of their images. The photographers studied for the Open University Introduction to Digital Photography course in 2007. You can see the images at www.t189graduates.org.uk.

PowerShot 'superzoom'

March will see the debut of a 'superzoom' compact camera from Canon called the PowerShot SX210 IS. The 14.1-million-pixel model, priced £359, has a 14x optical zoom delivering the 35mm viewing angle equivalent of a 28-392mm lens. Features include HD (720-pixel) video, a 3in LCD screen and Smart Flash Exposure, which aims to adjust flash levels according to shooting conditions. It is compatible with SDHC and SDXC memory cards.



Photographers raise thousands for Haiti

EQUESTRIAN photographers have raised more than £8,000 for the Haiti Earthquake Appeal.

Bids made in an online auction of their photos raked in £8.500

All the cash raised from the images is due to go to the Disasters **Emergency Committee** Haiti Earthquake Appeal.

Among the 20 equestrian photographers taking part

were Tim Flach, Kit Houghton and Ed Whitaker.

'The auction provided a rare chance for members of the public to get their hands on some amazing original images taken by a plethora of awardwinning photographers,' said the organisers of the 20/20 project.

A photo by Bob Langrish raised the most, eventually bowing out for £780.



Photographer Terry Fincher was not only known for his war photos. AP's issue dated 23 February 1985 published a portrait of actor Kirk Douglas whose 'rugged looks' were ideally suited to monochrome, according to AP's Chris Lees. He urged readers to plump for b&w over colour, outlining some of its benefits for non-professionals wanting to shoot portraits. 'There are a lot of problems with colour portrait photography for the amateur,' he wrote. 'For a start, a proper studio is rarely – if ever – available, making it extremely difficult to control lighting and background for perfect results. Indoors, colourful curtains always seem to creep into the picture, and bouncing a flashgun's light off the all-popular cream-coloured walls causes all sorts of strange colour casts in the final picture.'



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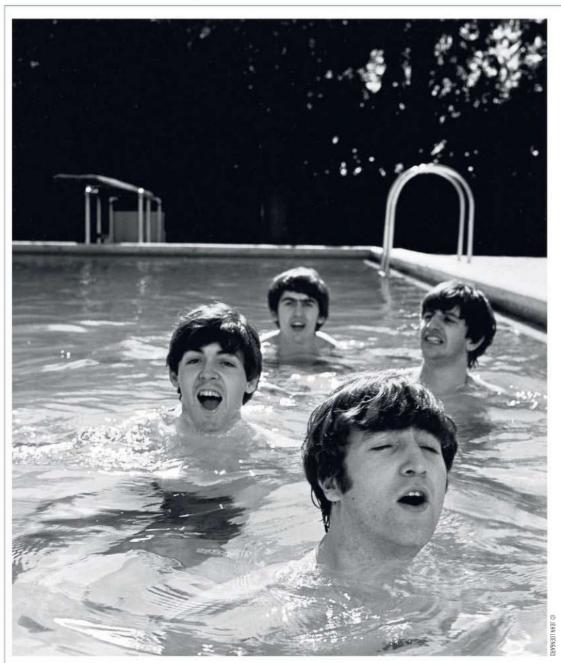
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Your guide to the latest photography books, exhibitions and websites



Book review

The Great Life Photographers

Introduction by John Loengard
Thames & Hudson, paperback, 608 pages, £16.95, ISBN 978-0-500-28836-8

From its reincarnation in the 1930s to a weekly photojournalism magazine through to its demise in the 1970s, the photographers of *Life* were matched by no other. They brought pictures from the most far-

flung corners of the world to Western coffee tables and explored the human side of politics and celebrity. This wonderful tome brings together the best images from each of *Life's*

staff photographers, a prestigious roster including the likes of Robert Capa, Larry Burrows, Margaret Bourke-

White, W Eugene Smith, Alfred Eisenstaedt and more. Featuring some 600 colour and black & white images from this group, the bargain price alone should be worth taking a punt, but the production quality is also excellent. The book is compact yet dramatic, with full-bleed images leaping off the page. You'd spend more than this on the new Dan Brown hardback, which you'd never revisit again after reading. Put this on your coffee table and it will be a conversation piece forever. **Jeff Mever**

Website

www.ipag.co.uk

The Independent Photographers Art Group (IPAG) was founded a couple of years ago when two like-minded photographers with a passion for black & white landscape photography decided to join forces and set up a small photography group. Based in Kendal, Cumbria, the IPAG now has ten members who use a range of film and digital processes in both monochrome and colour.

The aim of the group is to promote photography as an art form, and share knowledge, skills and ideas. Collaborative and individual work are encouraged, and each member has his or her own profile on the website showcasing a selection of their images. A quick click through shows the diversity of subject matter. From David Ward's intriguing still-life images to Carol Baker's colourful abstracts, the range of photographic interests is notable. The group meets informally once a month and also holds regular workshops, seminars and field trips. IPAG members will be exhibiting their work at Abbot Hall Art Gallery in Cumbria until 8 May. Visit www.abbothall.org.uk for more information. Gemma Padley



Exhibition

Steve Macleod: Blackwater

12 March-24 April. Atlas Gallery, 49 Dorset Street, London W1U 7NF. Open Mon-Fri 10am-6pm, Sat 11am-5pm. Tel: 0207 224 4192. Website: www.atlasgallery.com. Admission free

As we hurtle ever faster into the digital age, it is comforting to see photographers who are still working with film. Scottish-born Steve Macleod is creative director at Metro Imaging in London, but he also takes landscape images. In this project Steve has used a 5x4in field camera to create a number of mysterious and atmospheric large-format pictures. Around ten of these prints will go on show at the Atlas Gallery next month.

Taking the landscape that surrounds the Blackwater River in Essex as his subject, Steve set out to record the seasonal

changes and shifting light of this area through his lens. The detail in these images is breathtaking. In one, light glows through dense woodland illuminating intricate leaf detail, while elsewhere frost-tipped branches are entwined like lace. Taking advantage of the camera's movements, Steve often blurs parts of his compositions, creating images that drift in and out of focus. Ethereal, magical and tranquil to look at, Steve's images are a reminder of the timeless quality of these marvellous cameras.

Gemma Padley



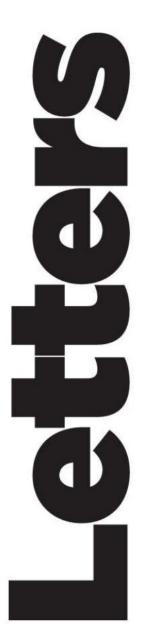
Book review

The Good Gardens Guide 2010-2011

Edited by Katherine Lambert and Anne Gatti Reader's Digest, paperback, 584 pages, £14.99, ISBN 978-0-276-44581-1

Now in its 20th year, The Good Gardens Guide from the Reader's Digest is the bible for all you budding Clive Nicholses out there. If garden photography is your forte, or if you're simply looking to try it out, this comprehensive guide collates all the contacts, costs and opening details for 1,230 of the best gardens and parks in Britain, Ireland and the Channel Islands. Each entry includes several hundred words describing the garden and what you'll find there, often with a picture, and most entries are accompanied by rough travel details. Easy-to-use legends also indicate eating, lodging, bathroom and disabled facilities at each site. This is a must-have resource if you want to get a head start on planning your garden photography year Jeff Meyer

Share your views and opinions with fellow AP readers every week



Letter of the week

wins a 20-roll pack of 36-exposure Fujifilm Superia ISO 200 35mm film or a Fujifilm 4GB media card (in a choice of CompactFlash, SD or Memory Stick)*



Have I got what it takes?

I read with great interest the details of this year's Amateur Photographer of the Year competition, as well as the very helpful article written by the 2008 winner, Steve Mepsted (AP 6 February). I have never entered this competition (or

indeed any photographic competition), but I would like to. What's holding me back is equipment. My camera bag consists of one DSLR camera and one lens, plus a tripod. However, I have no filters, no lamps and no flashgun. Can you reassure me that if I follow the guidance and advice (that is, think carefully about the brief and stick to it, be creative and adventurous, and get the technical details right), it is worth me devoting the time and commitment to this competition?

I appreciate, of course, that you don't have to make it to the final 50 to get a lot out of the project, but it would be good to know that my limited equipment isn't a barrier to success.

Name and address supplied

The only barriers to success for anyone in this competition are thought, creativity, an adventurous spirit and a good exposure. What kit you have, or do not have, matters not a jot – Damien Demolder, Editor

Strange Fruit

I would like to respond to the comments made by Tony Montgomery in his letter (AP 30 January) about my image, 'Strange Fruit', which appeared in Appraisal in AP 16 January. This title was indeed a direct reference to the Billie Holiday song of the 1930s. However, Mr Montgomery has missed the intended gist of my photograph, it being that anything that differs from the norm is either persecuted or destroyed. There was certainly no humorous intent behind the image. However, to anyone who was offended by my photograph I extend my unconditional apologies. Brian McKeefery, Lancashire

Thank you for writing in, Brian – Damien Demolder, Editor

An alternative approach

I enjoyed reading Lee Frost's article Whiter than white in AP 13 February. I find no fault with his suggestions, but would like to offer an alternative subjective approach.



I developed this method when I used a Minolta Dimage A1 while leading winter walking holidays in the Alps. It was important to get the exposure correct quickly so as not to keep people waiting around in the extreme cold. Using the Live View, which is now more common than it used to be, I would tweak the over/underexposure adjustment until I was seeing the result I wanted. Like Lee, I was always careful to avoid losing highlights, and with a little practice I was able to get things right first time. I've included an image that I shot using this method (see above)

George Steele, Lancashire

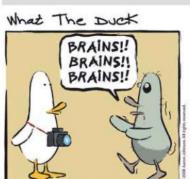
No good reason

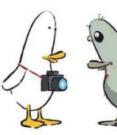
Damien Demolder's response to Martin Topping's letter (AP 30 January) about the ubiquitous non-existent cable-release thread is wrong. The existing circuit board micro-switch would not need to be modified; the release button may need raising a little to accommodate the female thread, but that is all. The mechanical reaction to the cable release button comes from the photographer's hand, not within the camera's shutter-release mechanism.

However, I also disagree with Mr Topping, and all those who share his complaint. The 'give us back our cable-release button' fraternity miss two obvious points. First, most point-and-shoot digital cameras that have a tripod screw come with a remote, which serves the same function as a cable release. Second, DSLRs that have mirror lock-up need remote activation to serve its purpose in order to reduce vibration.

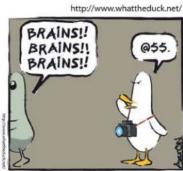
Shutter-release bracket assemblies are wretched, mechanically unstable contraptions. For less than what they cost you can buy a compatible JJC infrared modular remote and receiver from Gadget Infinity, Digital Media Store or eBay. Their ranges of remotes are versatile. You can use them as an electrical equivalent to a cable release, with a direct wire link, or as a sender and receiver, with you either behind or facing the camera. Chris Lord, Lancashire

The move from mechanical to electronic cable release enabled Canon to add functionality to the EOS system, namely the separate and independent activation of both exposure and focus systems, and more accurate and precise timing of the shutter release. In addition, through other products like the Canon Timer Remote Controller (TC-80N3), photographers have the ability to control the self-timer







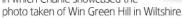


Write to Letters, Amateur Photographer, IPC Media, Blue Fin Building, 110 Southwark Street, London SEI OSU fax to 020 3148 8130 or email to amateurphotographer@ipcmedia.com

* Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address

Inspiration Hill

I picked up a copy of AP 6 February because I saw that there was a piece on my favourite photographer, Charlie Waite. It stirred memories of the Light and Land Discovery Day I went on, in which Charlie showcased the



Taking inspiration from Charlie, I headed up there myself on 24 January this year. There is a small square section on the hill that is perfect for setting up your tripod. It's more than likely been worn away by so many photographers getting that shot. Hope you like my own version of it.

Jools Elliott, via email

You're almost a Charlie Waite yourself - Damien Demolder, Editor

more accurately, the interval between each shots and the total number of shots in a sequence. Wireless controllers allow the user to fire the camera from a much further distance, as well as access other third-party products using radio waves.

In more recent times, we have the ability to connect the camera to a computer via the electronic remote terminal, to transfer and set personal functions and data. Most of this and a lot more can now be done through the USB connection on our DSLR cameras. Canon's last camera with a mechanical release was the T60 in 1990. We receive very few requests nowadays for the re-introduction of a mechanical shutter release - Canon UK

No qualifications necessary

I have been a reader of AP for many years, but seldom feel the need to express my views in print. However, I feel it is time to congratulate the magazine on the stance it has taken over the photographers' rights issue.

We live in a democratic country and what purports to be a free society, yet there seems to be an insidious process in train to erode our liberties. In the case of photography, it is a hobby I enjoy along with countless thousands of others, yet it seems you can fall foul of the law for taking perfectly innocent photographs. Undoubtedly there is a terrorist threat to some degree, as has been evidenced by 9/11, plus bombs in London and elsewhere; however, if we succumb to the terrorists by limiting people's legitimate activities. who is the winner?

The recent publicity the campaign has received appears to have to have borne fruit, and hopefully commonsense may at last prevail if the police and Police Community

Support Officers take note of ACPO (Association of Chief Police Officers). Given that the correspondence in AP seems to highlight particularly the role of PCSOs, I decided to look on the web to find out what entry requirements were in place. A Home Office document entitled Your guide to becoming a PCSO on the Kent Constabulary website outlines the requirements of the job, and to my astonishment states:

'You don't need formal educational qualifications to become a PCSO. However, your English should be reasonably good."

Given that it seems the PCSOs are meant to understand and apply directives from the likes of ACPO as well as, I assume, the Home Office, their own Chief Constable and so on, is the level of qualification set high enough? Might what appears to be a totally inadequate requirement for qualifications explain in part the problems that are now being faced by photographers? Do PCSOs fully understand what they are meant to be doing? The articles and letters in AP suggest they do not.

To confuse the issue further, Cambridgeshire Constabulary states on its website that a PCSO has 'a unique role designed purely to tackle antisocial behaviour and quality-of-life issues.' How does taking photographs square with this definition?

John Farthing, Gloucestershire

I agree that perhaps ignorance and an inability to understand and interpret rules and guidelines are at the heart of the problem, as well as the inflated sense of selfimportance that some feel when given an official role. To impose a qualifications requirement, though, would surely decimate the field -Damien Demolder, Editor



AP reader **Catherine Wilson** explains why it's not the end of the world if you don't have a digital SLR

FEW years ago, being a stick-in-the-mud amateur photographer, I was one of those who swore never to go digital... but of course I did. I was already the only woman in my club, so I wasn't going to be the only one still solely using film as well. So I bought myself a five-million-pixel Olympus Camedia camera, which was very small and expensive, as they all were at first. I used it a lot and the pictures were pretty good to my eye, but I still used my film cameras and did all the darkroom stuff that went with it.

Then I was talked into buying Adobe Photoshop Elements. I'm not very technically minded and was a bit scared of it at first, so I hardly used it. I lightened, darkened and cropped, but that was about it. Actually, I am making excuses - I was too lazy to learn.

To cut a long story short, I eventually sold my darkroom gear and bought a Canon EOS 400D, but I was a bit scared of that too. I'm not usually a scaredy-cat, but the number of features on this piece of 'wonderware' stunned and daunted me.

Not long afterwards, my daughter told me that her friend would like me to 'do' her wedding, and she'd told her I probably would.

GG I must have looked a right nut, the official photographer, shooting a wedding with a tiny compact camera

OK, her friend had probably seen me around the village with my new toy and thought, 'Oh, with a piece of equipment like that she must know what she's doing.' Hmm.

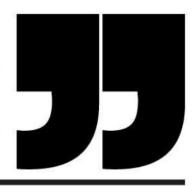
I ummed and ahhed a little, but not too much. I was flattered, and knew I could do it, so I agreed. It was to be a village

wedding. I had done three or four weddings before, for friends, but not on this scale. I wasn't nervous, but then the big day came, and two hours before the event I decided to change the card to a larger one. As I was doing so, the camera slipped and the card jammed. I could not move the darned thing. Luckily for me, I had my Olympus compact, fully charged up, so I decided to use that.

I must have looked a right nut, the official photographer, shooting a wedding with a tiny compact camera when even some of the guests had SLRs. I decided not to notice and carried on feeling confident with my little gem. I took nearly 200 photographs - just to be sure - and resolved to practise with Photoshop when I got home and make my pictures as good as I used to in my darkroom.

It took me about a week to get the hang of it. In the end, the pictures were magnificent, and the bride and groom delighted.

Which only goes to show that, although you can do wonderful things with an SLR, it's not the end of the world if you haven't got one. In fact, it makes you learn more.



Your thoughts or views (about 500 words) should be sent to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication



CLIVE NICHOLS EXPLAINS THE IMPORTANCE OF ENHANCING DEPTH WITH WIDE VISTAS AND WHY YOUR COLOR BALANCE TOOL IS YOUR FRIEND

HE Cotswolds is a wonderful place to take garden pictures because its unique landscape offers stunning views of the surrounding countryside. The region, whose name means 'sheep enclosure in rolling hillsides', is known for its sloping landscape where, on the northern and western edges, steep escarpments look onto the Severn Valley and the Warwickshire

Avon. I love shooting here for its wide, dramatic vistas, and when a local hotel commissioned me to shoot its garden I happily agreed.

What's amazing to me about this picture is that I shot it in late afternoon. This is unusual, as snow is usually at its best in the morning hours, but because it was on the scarp side of what is a sharp, steep drop, it was shielded from the sun and hadn't melted.

I was enchanted by the depth of this scene, so I wanted to make the most of it. I decided to use the conifer in the centre as my main subject, as its colour, shape and size made it stand out distinctly from the surrounding trees. In front of it was a sort of wooden box that was covered in snow (bottom-left corner of the frame), situated next to another large conifer.

Fitting a 24-70mm lens to my Canon EOS-1Ds Mark II, I set up between this box and conifer, setting my focal length to 28mm in order to capture their edges in my frame. Finally, I set my aperture to f/22 to maximise my depth of field and shot it at 1/30sec.

Metering wasn't a problem for this picture, despite all the white snow. I pay close attention to my histogram, and I simply pulled the exposure back until the gamut warnings disappeared. All I then had to do was lighten the foreground on the computer and apply some masking in Photoshop.

I also used my raw-conversion software to warm up the image using the temperature slider. Then, in Photoshop, I used the Color Balance tool to add some red and a little blue. I usually only adjust the midtones, as the result looks more natural to me.

The AP experts

Each week, one of our team of experts of Steve Bloom, David Clapp, Tom Mackie and Clive Nichols will reveal the secrets behind one of their great images. This week it's Clive Nichols

CLIVE NICHOLS Gardens As the UK's top garden photographer, Clive's knowledge and pictures are in constant demand. His expertise will be invaluable



For this image, I added about eight to the red and three or four to the blue scale to provide a little balance. I prefer to use Color Balance over the Curves tool because the results from the latter always seem more severe.

You don't often see 'warm' winter images, but I think this works quite well. Even though the red is a warm colour, the image is still cold and retains its wintry feel simply because of all the snow. AP

To see more pictures by Clive Nichols visit www.clivenichols.co.uk

Talking technique

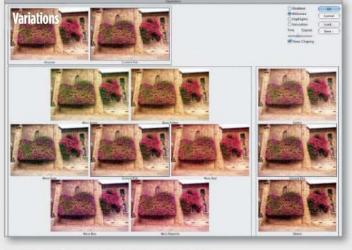
The Color Balance tool in Photoshop is best for tweaking the overall colour cast of an image rather than rectifying certain areas within the picture. The effect of the Color Balance tool (Image> Adjustments>Color Balance) is more subtle than when using Curves or Hue/Saturation.

Unless you are dealing with difficult lighting, best results can usually be achieved by making adjustments to the midtones. Before you begin, remember to tick the Preserve Luminosity box, as this will keep your image from getting brighter while you make adjustments.

Making adjustments in Color Balance is very much a trial-and-error affair. A few clicks too many in one direction will make a significant change. Knowing whether to boost the red or bring down the green can be frustrating, so a helpful starting point can be to select Image> Adjustments and click on the Variations option at the bottom of the drop-down menu. You will then see a selection of different versions of your image with colour adjustments from each of its six options on the Color Balance tool, as well as versions of how it will look if lighter or darker.

Looking at the image below, it was clear right away that the image with more cyan looked the best (see right), so this became the logical starting point for making adjustments. In the end, a slide towards cyan and a slight boost in green and blue gave a more balanced effect.







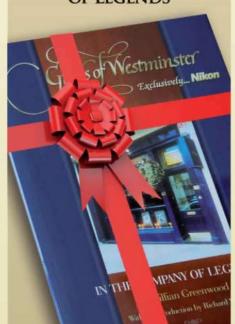


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Amateur Photographer's guide to Britain's best photo locations. This week... Blenheim Palace

Sarah Howard



Age: 33 Favourite location: The Lake District,

Tuscany and the Lot in France Favourite photographers: Ansel Adams, Robert Doisneau, Charlie Waite

Approach: 'I believe a location should be visited and observed in all weathers and light With this comes a greater understanding and a greater ability to produce a good image'

LENHEIM Palace is set within 2,000 acres of woodland, farmland, sweeping lawns and formal gardens in Oxfordshire. Famously the birthplace and ancestral home of Winston Churchill, it has long been a site of political intrigue, with royal mistresses, Elizabeth I and Oliver Cromwell all spending time at the estate - the latter burning it to the ground.

Today, life at Blenheim is much more tranquil. Impeccable landscaping and careful planting have made it one of the country's premier gardens, and by damming the river

in the 18th century a large lake and grand bridge now complement the overall serenity of life on the estate.

Blenheim is a wonderful place to take pictures for photographers of all persuasions, and landscape photographer Sarah Howard counts it among her favourite locations. Blenheim's varied topography, with wild, overgrown woodland and perfectly sculptured formal gardens, offers something new to capture with each season. Here Sarah shares her tips for getting better images on your visit and explains why you should look for the non-traditional shot.

NEED TO KNOW...

How to get there

By Road: Blenheim Palace is eight es north-west of Oxford on the A44 Evesham Road and easily accessible from both London and Birmingham. It is signposted from Junction 9 of the M40. By Rail: trains run regularly from London Paddington to Oxford, and London Marylebone to Bicester and Birmingham.

Where to stay

Blenheim is eight miles from Oxford and sits on the edge of the town of Woodstock, both of which make great bases for those making a long visit. The Bear Hotel and King's Arms Hotel are popular places to stay in Woodstock, while Oxford offers a number of options. For more information visit www.oxfordshiretouristguide.com or www.wakeuptowoodstock.com.

Where to eat

There are a number of food choices on site at Blenheim Palace. For sandwiches and traditional hot dishes, visit the Water Terraces Café. The Pleasure Gardens Café sits in the middle of Blenheim's elaborate formal gardens behind the palace, making it ideal in spring. For a quick coffee and ice cream, visit the Palace's Ice Cream Parlour.

Opening

Blenheim Palace and Gardens are open daily from 10.30am-5.30pm (last admission 4.45pm) from now until 12 December. The Park is open all year from 9am (last admission 4.45pm).

Cost

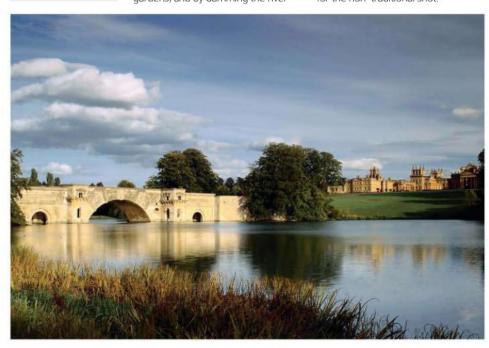
For a breakdown of ticket combinations and prices, visit www.blenheimpalace.com/thepalace/visiting/openingtimes/.

Don't miss

As winner of the 25th Anniversary Historic Houses Association/Christie's Garden of the Year Award in 2008, Blenheim Palace is hosting a photo exhibition of 26 winning gardens in the Palace's Long Library until 28 March.

Workshops

From the end of March, Sarah Howard is offering small one-day group workshops in the Cotswolds. For more information, visit www.imageseen. co.uk.



The Grand Bridge Fujifilm FinePix S5 Pro, 28-105mm, 1/2sec at f/20, ISO 100



This picture was taken in the early spring when the colour starts to return to the landscape. The classic shot of Blenheim is to capture a front view, with the bridge

in the foreground and the palace in the background. You can see why everyone takes this shot, because when you walk into the grounds the view is overwhelming and stops you in your tracks. Yet how many times have we seen that picture?

The great thing about Blenheim is that if you walk

around to the other side of the lake, you can get this alternative view with much more interesting foreground elements, such as these reeds, which draw you into the scene. There are plenty of good vantage points to be found at Blenheim if you venture off the beaten track. We're conditioned to shooting from the main vantage point because of its ease and familiarity, but Blenheim has so many paths that you will always find a new angle you haven't seen before.

Animal life

Fujifilm FinePix S5 Pro, 28-105mm, 1/55sec at f/18, ISO 100



Even wildlife photographers will find interesting pictures at Blenheim. Deer abound,

as do various species of birds. Blenheim has a lot of farmland, so if you fancy shooting an animal that tends to stick around and pose for you look for sheep on the grounds.

I was drawn to this scene by the symmetrical pattern created by the long shadows on the snow. I also liked the fact that the sheep were interested in what I was doing.

I originally shot this as a portrait, but I ended up cropping it because the trees weren't particularly interesting. As it was winter, the tops were bare and left a lot of blank space at the top of the frame. The sky was also very dull, so it was clear to me that all the action was happening at the bottom of the frame.

I was careful to separate the trees from each other. I don't like trees overlapping within the frame. To me, if they were any closer to each other, I don't think the picture would have worked compositionally.

The classic view

Fujifilm FinePix S5 Pro, 28-105mm, 1/4sec at f/22, ISO 100



This is the classic view that I mentioned on page 19. This is what you see when you walk in the main gate -

the Grand Bridge with the palace behind it. Even though you see this picture everywhere, it is actually quite difficult to capture the whole scene.

After carefully composing so I could get everything into my frame, I Palace was created to then cropped it to a panorama to enhance victory over the French at Blindheim in 1704 the wide vista effect. Another way to make this image is to take a series of pictures and stitch them together, but on this occasion the clouds were moving so quickly that the exposure would have changed with each shot.

I made the decision to sacrifice some of the lake to include more of the sky. You can tell the clouds are moving quite quickly and there's a lot of action in the top half of the picture. My original shot had more of the lake, but the water was uninteresting.

Low light

Fujifilm FinePix S5 Pro, 28-105mm, 1/60sec at f/18, ISO 400



I took this picture late one summer evening because I was drawn to the glow of the light coming off the

water. Often you will see fishermen going out on the lake after sunset, and if the water is still you can capture some amazing reflections.

As the light was low, I put my ISO up to 400 so I could handhold. I usually shoot at ISO 100, but I didn't have time to set up my tripod as the boat was moving quickly. By the time I'd spotted it, I only had seconds before the tree would have obscured

it. I managed to take a few shots, and I quite like the resulting silhouette and the colour and texture of the water.

I generally don't like solid black elements in my pictures. As I exposed for the light on the water, it threw the tree into silhouette, and I tend to prefer more detail in my subjects. Nevertheless, I like this because it has a definite mood.





Texture

Sony Alpha 200, 24mm, 0.4sec at f/18, ISO 100



I took this in autumn, when the woodland goes through an amazing transformation of colour.

I found this scene on a particularly misty morning while wandering off the trail, and what I liked was the texture of the tree and how it contrasted with the ferns in the foreground. The colours contrast nicely as well.

I took quite a few different shots of this scene, but I like the positioning here. I could have stood a little further to the left, but I didn't want to lose the small branch on the side. I was going for maximum depth of field, so I shot it at f/18. by Christopher Wren architect of St Paul's I wanted to include the trees in the background rather than throw them out of focus, and because there was enough difference in texture I thought they provided a nice backdrop.

Frosty fence

Fujifilm FinePix S5 Pro, 28-105mm, 1/125sec at f/5, ISO 100



was designed was designed wittenher Wren,

There are more than just wide vistas to shoot at Blenheim. This is a section of barbed wire I found

one cold morning, and when I looked closer I was struck by the light glowing off the ends of the frost particles. It seemed to make the fence luminous.

The weather and light in winter made this tiny detail suddenly very interesting. Everything changes at Blenheim with the weather, and you'll

find new subjects and points of interest with every season.

To compose this image, I threw the background out of focus to keep attention on the frosty wire. The background is quite dark as well, which highlights the frost even better. This shows that you

don't always have to shoot wide vistas. There are plenty of smaller details at Blenheim that we walk past without ever considering.

Column of Victory

Fujifilm FinePix S5 Pro, 28-105mm, 1/3sec at f/22, ISO 100



This is the Column of Victory, another big landmark in the park. What I like about this is

the difference in colour. You have rich, golden light down the column juxtaposed with a bland, neutral landscape and washed-out sky. One of my favourite themes wherever I am is a combination of man-made structures. with the natural world, and Blenheim offers many such opportunities. A lot of Blenheim is formal parkland, so it's not wild. And because it's landscaped there is a symmetry and order to things, which lends itself well to the principles of photography. As a result, you can get very classic pictures.

This scene is wonderful on its own, but I felt the sheep around the base of the column give it something extra. Also, if the trees in the background stuck up any higher and met the bottoms of the trees in the foreground, this picture would be a confused blend of trees and would lack impact.

Do you have intimate knowledge of a great photo location?

Share it with your fellow readers, see your work in print and earn yourself £100 in the process. Submit a collection of at least ten images (JPEG or TIFF) with a brief explanation of where the location is and what is special about it. We'll call to interview you about the details, so you don't have to write anything, but make sure the pictures are centred around one place. We are looking for the inside track on well-known as well as new locations anywhere in the UK, the best subjects to focus on and the best angles, weather conditions and times of day. Send a CD/DVD in the first instance to 'Inside Knowledge' at the address shown on page 3. See www.amateur photographer.co.uk/knowledge for more info.



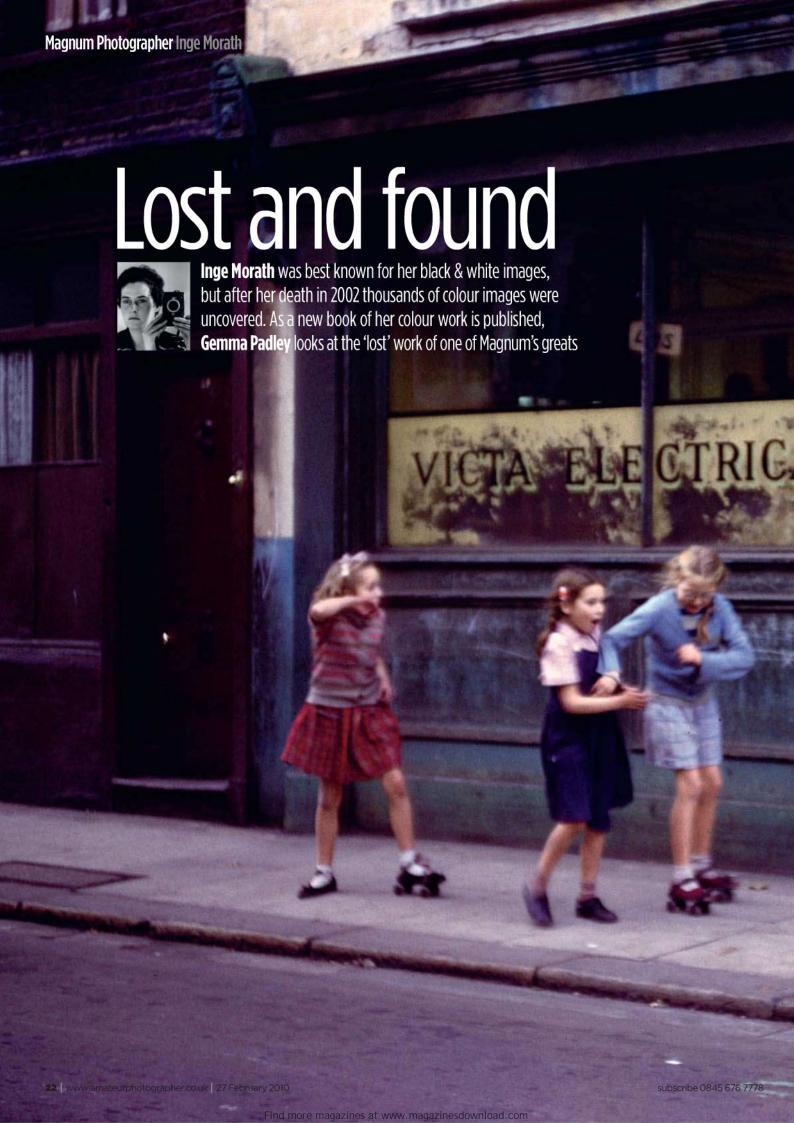














HEN you think of photojournalism from long ago, do you immediately think in colour or black & white? Perhaps Robert Capa's heroic war images or W Eugene Smith's photo essays spring to mind. Yet while photojournalists of the 1950s and '60s were capturing events in black & white, they were also documenting life in colour.

Inge Morath photographed in both black & white and colour from the beginning of her career. She produced a phenomenal number of photographs, but much of her colour work lay undiscovered for many years. Most published collections of her work featured predominantly black & white images, with very little of her colour work being shown during her lifetime.

Determined to get to the bottom of the mystery surrounding Inge's displaced colour photography, John Jacob, curator at the Inge Morath Foundation, set out to track down her 'lost' colour images in 2007. The result is the recently published book First Color, featuring a selection of Inge's colour work. While not intended to be a complete record of her colour work - an almost impossible task, says John – the book sheds light on Inge's working methods and provides a fascinating historical look at colour photojournalism.

Mammoth task

Recovering the images was a mammoth task that involved searching through thousands of colour slides from the Magnum archives. At Magnum, colour transparencies were stored in a different way to black & white negatives. While the black & white negs were carefully marked with the photographer's name and photo story to preserve the integrity of the photographer, the colour slides were simply filed under 'themes' and fell into stock. Some 15,000 of Inge's colour images were separated from their original picture stories and 'lost' in the system in this way.

'When we started this project, there was no means of accessing the colour images to get this material back,' says John. 'No index system existed. To identify all Inge's images stored by Magnum would require staff to remember what had been filed where and these people have moved on. We may never know the full scope of the colour archive."

Faced with such a daunting task, John and his team limited themselves to searching only the 1950s and '60s archives. Realising the way the colour images had been stored would make it difficult to locate and piece together the photo stories in their entirety, their aim was to retrieve as many images as they could and retrace - as far as possible - Inge's movements as a colour photographer during this period.

'We had to find a way to put the images together that would reflect the way Inge worked,' says John, 'so we decided to order the images chronologically and use the places she'd visited as the basis for the book." Inge's background

Before joining Magnum in the early 1950s, Inge worked with Ernst Haas as a researcher and editor on picture stories for magazines such as Life. She assisted Henri Cartier-Bresson and travelled all over the world photographing the people and places she encountered. After the 1960s, Inge pursued more personal projects with her husband, the playwright Arthur Miller, continuing to shoot in both black & white and colour.

'During the 1950s and '60s, Inge was sent on many assignments' says John. 'One of her first assignments was in Spain, a country she returned to several times. She travelled there with Cartier-Bresson in 1953 to photograph Picasso for Holiday magazine and formed a close friendship with him. Inge did a lot of research before each trip, but looking at her work there is no agenda. She would enter the culture of a place and into the lives of the people – her subject was people.

Jinx Rodger, widow of founding Magnum member George Rodger, knew Inge well and worked with her in Paris in the early 1950s. Inge was a busy lady and travelled a lot,' she says. 'She was very bubbly and enthusiastic. People warmed to her. When she was an assistant, I remember her saying how she wanted to do something on her own, away from other photographers."

Scepticism and distrust

For many photographers of that period, the advent of colour film was met with

Street corner at World's End. London, 1954



scepticism and even distrust. 'There was a wider cultural prejudice towards colour,' says John. 'Colour film was new and people didn't trust it - many photographers felt they didn't know the film the way they knew black & white. There was a lack of confidence - not in their abilities, but in the actual film as a medium.'

Magazines may have wanted colour images, but colour was not seen as an art form, as Jinx remembers. 'The idea of photography being "art" is a much more recent concept,' she says. 'The purpose of photography was to document, to show the world what the world was about. It was expensive to make a good colour print and while Inge loved using colour, like other photographers of the period she wasn't overly concerned about making colour prints'.

Capa encouraged Magnum photographers to shoot in colour to meet the demand from magazines, but there was a sense, both within and outside of Magnum, that colour was inferior or less important than black & white. 'It's often the case that what's popular is what's scorned,' says John. 'But whatever prejudices may have existed, the photographers didn't pay any less attention to colour - they were professional. They didn't suddenly become any less competent because they were working in colour."

Henri Cartier-Bresson

One photographer who was reluctant to embrace colour film was Henri Cartier-Bresson. As Inge knew him well, did the fact that she was working closely with him influence her opinion of colour?

'Inge and Henri must have spoken about photography, but I don't think they would have discussed colour film specifically," says John, 'Henri's opinions on colour photography had an impact on all the photographers at Magnum. He had a passion for surrealism, and both he and Inge were interested in the world and how art and photography fitted into it. That is most likely how they influenced each other."

Jinx's views echo those of John. 'Henri didn't like to take colour images, so I doubt they would have spoken about colour photography,' she says. 'He preferred working in black & white - that was his medium. Some photographers see the world in black & white and some see in colour. Occasionally, photographers see in both, but usually they feel more comfortable working with one or the other."

Colour or black & white?

After initially using a single Leica camera, Inge switched to two cameras - one for colour and the other for black & white. 'Like most photojournalists, she wanted to work quickly,' says John. 'It wasn't practical to keep switching films every time she saw something she wanted to shoot in colour."

Inge, also an avid writer, contemplated the two different ways of working. 'If I had to do colour and black & white simultaneously." she wrote, 'I would finish one and then do







Top: Reno. Nevada, USA, 1960

Above left: Café, Vienna, Austria, 1961

Above right: Fog on the Thames, London, 1954

the other trying not to think of both at the same time. The thinking is so different!'

Jinx echoes these sentiments. 'Certainly, photographers approach shooting in colour differently to black & white,' she says. 'But Inge had an extremely open mind towards photography. The medium she chose depended on how she saw the scene at the time. She looked at the subject and decided which would be the best way to show it.

'Inge worked hard technically and really studied the properties of colour. If you have that sort of eye and imagination, you know whether a scene demands colour or black & white.

John doesn't believe Inge preferred one medium to the other. 'The people I spoke

with who knew her - for example, Jimmy Fox, who was picture editor at Magnum's Paris office for many years - said she was just as active and enthusiastic about colour as she was about black & white,' he says. 'Inge was committed to photography in all its capacities."

Great storyteller

'When I look at her work, I see a great storyteller,' says John. 'Inge wrote about everything she photographed and I see a strong narrative impulse in her. I think she had a great sense of humour - she saw things in the world that were unusual, funny or contradictory, which could be pulled out and



framed by photography.' Inge may never have set out to create abstract images, but there are slight elements of surrealism in some of her work. In the image 'Reno, Nevada, USA, 1960' (see page 25), a woman is pictured driving, framed by another car in the foreground. This 'frame within the frame' technique gives the photograph a graphic appearance and causes the viewer to feel as though they are present in the scene, looking through the window as the photographer presses the shutter. Ernst Haas, with whom Inge worked closely, was known for his abstract compositions. Could he have influenced her in some way?

'Inge was, to some extent, influenced by Ernst and his experiments in colour, but she didn't work in an abstract way like he did,' says Jinx. 'I think she felt if you photographed in colour you could faithfully show how the scene looked at the time. She worked hard to make sure the colours were genuine."

Colour and composition

Founding Magnum photographer Robert Capa is reported to have said that the first rule was 'lots of colour where colour is' and Inge herself believed 'colour has to be there' to photograph it. 'Inge used colour very skilfully,' says John. 'In her early images she sought out colourful subjects in the urban landscape. By the later images - those taken on her trips to Iran, for example - colour became an intrinsic part of the scene, integrated into her entire photographic process.

One especially striking image is 'Market, Mexico, 1959' (see right, top). In the background, brightly coloured scarves cascade over one another while silhouetted figures shuffle inconspicuously past in the foreground. These shadowy figures cut such a dramatic shape against the colourful backdrop that it is impossible not to question whether the composition would have had the same impact if it had been taken in black & white. 'To me this picture is entirely about the colour,' says John. 'Many of Inge's other pictures use colour to relay a narrative, but this picture is based so heavily on form and colour it becomes the story in itself."

Where next?

One thing is clear: if the Foundation is to continue to piece together Inge's photographic legacy, there is more work to be done. 'We have only scratched the surface,' says John. 'There must be thousands more images we have vet to uncover. The ultimate aim is to reintegrate Inge's colour images with the black & white to piece together how she worked on a single story using both black & white and colour film.

John would like to see more research carried out into colour photojournalism during this period as a whole. 'The book, I hope, takes us closer to understanding this important period of photographic history,' he says. 'I feel we have opened the floodgates to this discussion.' AP





Above: Market, Mexico, 1959

Left: Shop window, London, 1954

With thanks to John Jacob, Jinx Rodger and Magnum Photos. To learn more about the Inge Morath www.ingemorath.org. Inge Morath: First Color, edited by John P Jacob, is published by Steidl, priced £34



HE 'best' war photographs those that achieve iconic status – both sum up a particular conflict and comment on war in general in a single emotionally powerful image. Photographs such as Robert Capa's 'Loyalist Militiaman at the Moment of Death' (1936), Don McCullin's 'Shell-Shocked Soldier' (1968) and Nick Út's 'Napalm Attack' (1972) have all given dramatic insights into frontline combat. Images like these have often helped turn public opinion decisively against particular wars.

Don McCullin, writing about war photography in The Guardian in 1993, said, 'It is the photographer's job to show some of [the horror of war], to say: this is the real war, this is what it's like on the ground, this is what war does to you. That job has been becoming increasingly difficult ever since the US decided that the media had lost the war in Vietnam for them.' Since that war ended, governments have increasingly restricted photographers' access to war zones and reserved the right to censor the results

The 1991 Gulf War created a new benchmark in reporting restrictions, and the images photographers were allowed to publish were strictly controlled. At the time of the war, David Turnley was an acclaimed photojournalist. In 1988 he had won the top prize at the World Press Photo competition for his photograph of a man mourning his son, killed in the 1988 Armenian earthquake. Two years later he won a Pulitzer Prize for his photography covering the political uprisings in China and Eastern Europe.

When the Gulf War began, Turnley was one of a pool of photographers attached to the US Air Force. However, he found that his work was being restricted. 'We were accompanied by a public affairs officer whose job was to make sure we stuck







to Pentagon restrictions,' he recalled in a BBC interview in 2005. 'This meant we would not be allowed to photograph casualties of war and certainly not war dead

While out in the field I got wind that much of the TV coverage was portraying a kind of sanitised war, one in which big technology was being used but that no human life, and particularly not American life, was at risk. It became clear to me that it was going to be very difficult for me to document the reality of the war.' Later, Turnley joined an elite MASH (mobile army surgical hospital) unit, which, by chance, didn't have a public affairs officer attached to it.

After the fierce bombing raids of Operation Desert Storm and the later Allied invasion of Iraq on 24 February 1991, the brief but devastating war was coming to an end. During one of the final battles, Turnley was on board a military helicopter when it picked up the three-man crew of a Bradley Fighting Vehicle. It had taken a direct hit in a missile attack that was later revealed as 'friendly fire'. The vehicle's driver, Andy Alaniz, was killed instantly and had been carried into the helicopter in a body bag; the two surviving men, who included Sergeant Ken Kozakiewicz, were both wounded and disorientated.

Turnley watched as a medical staff member handed Alaniz's identity tag to the Sergeant. He photographed the moment that Kozakiewicz, seen in the picture on the left of the frame on page 28, realised that his friend and comrade was dead and began to cry.

GG It is not necessarily a photograph about American soldiers it's about war and the young men who go to war 55

This image captures the tragedy of the soldier's death on what turned out to be the last day of fighting.

I knew this was going to be a good picture and I wanted to get it back to my editors in Saudi Arabia quickly," Turnley later remembered. 'My only option was to send the film through the military. When I got to Saudi Arabia, I found out that my editors hadn't received the film."

When he guestioned the US military officials about the film, he was told that it was being held until the next of kin were informed, although this had already happened. Turnley recalled that he went to the Lieutenant in charge and said, 'You know what happens in war and you are depriving these men of their due heroism the fact that they had to risk their lives to fight in this war.' The film was subsequently given back to Turnley and this one image was published in newspapers and magazines worldwide.

The photograph later won the Picture of the Year prize at the World Press Photo awards and confirmed Turnley's reputation as one of the best contemporary photojournalists.

He believes it has provoked such a strong reaction, and for many people has become symbolic of the war itself, because of its raw emotional power. 'It is an unbelievably intimate photo,' he has said. 'It reveals the vulnerability of otherwise strong men.

'It is not necessarily a photograph about American soldiers - it's about war and the young men who go to war. There is a certain nobility and dignity on the faces of these soldiers. I think that Ken Kozakiewicz touches chords that are deeply emotional in terms of his grief and his heroism. There is a certain everyman quality that becomes a very strong icon for the reality of war, which is always a tragic reality.' AP

nded

David Turnley's books include In Times of War and Peace, a collection of his (and his twin brother Peter's) photojournalism, first published in 1997. More recently he has published two solo projects, Baghdad Blues: A War Diary (2003) and Mandela: Struggle and Triumph (2008).

Vebsites

David Turnley's own website, www. davidcturnley.com. The BBC interview from which Turnley's quotes in this feature were drawn can be found at http://news.bbc. co.uk/1/hi/4290906.stm.

OF PHOTOGRAPH'

Gulf War events

1990 Aug

Iraq invades Kuwait with approximately 100,000 troops and soon controls the country

Aug

Operation Desert Shield is launched by the US Military and troops begin to arrive in Saudi Arabia

Sep

US troops are joined by British and French forces

Nov

The UN declares that Iraq must withdraw from Kuwait by 15 January or military action will follow

1991 Jan

Operation Desert Storm is launched and American aircraft attack Baghdad, Kuwait and Iragi military targets

Jan

Iraq fires SCUD missiles at Israel

Jan

Iraqi troops begin blowing up oil wells in Kuwait, later dumping millions of gallons of crude oil into the Persian Gulf

Feb

Iragi armed forces retreat from Saudi Arabia

Feb

Allied forces invade Iraq and Kuwait

Feb

Saddam Hussein orders the withdrawal of Iraqi forces from Kuwait. Allied aircraft bomb the retreating troops, killing approximately 10,000

Feb

US and Saudi forces enter Kuwait City while tank battles rage in Iraq

Feb

End of the Gulf War. Troops begin returning home within weeks





OUR WORLD **Liz 0. Baylen:** Born in 1979, she graduated from Ohio University's School of Visual Communications in 2001 and began working for The Washington Times. She has covered assignments around the world, and while with the Washington Times, her team was selected as a finalist for the Pulitzer Prize. Most recently, her images have appeared in several major newspapers.

Photo data: SIGMA 70-300mm F4-5.6 DG OS. 1/800 second exposure at F5.6.

LIZ O. BAYLEN SHOOTS THE WORLD WITH A SIGMA LENS.

A moment of calm between sets in a New York tennis match.

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Malcolm Cartledge Jetty and mist Having spotted the jetty the previous day, Nation returned to find that this mist suntse provided the perfect backdrop Ganon E05 500, 24 form, 1/100se at (711, 150 200, ND filter, tripod



Malcolm Cartledge

Derwent Water **1** This stunning panorama comprises seven portrait images, all with identical exposures, which Malcolm stitched in Elements Canon EOS 50D, 24-105mm, 1/320sec at f/9, ISO 200, tripod

Illuminated field 2 As the sun rose over Watendlath Tarn it picked out the green field with a solitary tree, which is reflected in the lake Canon EOS 50D, 24-105mm, 1/50scost 6/17, 1/50scost 6 1/50sec at f/13, ISO 200, polariser, tripod

Ullswater dawn 3 This tree is silhouetted against the hill, which itself is silhouetted against the sky as the sun rises behind Angletarn Pikes
Canon EOS 50D, 24-105mm, 1/13sec at f/14, ISO 200, ND filter, tripod





The AP readers who took part in the Lake District seminar last year, with AP Editor Damien Demolder and Charlie Waite

On location... In the Lake District: part two

In AP 20 February we featured six readers who spent three days in November last year with landscape photographer Charlie Waite and AP Editor Damien Demolder in the Lake District. Here we have featured the work of three more readers. You can read about the workshop in Damien's blog at www. amateurphotographer.co.uk/features. As part of our series of inspirational seminars, David Noton will be hosting a landscape and travel seminar on 14 April. See www.amateurphotographer. co.uk/features or call 0203 148 4326 to book a place.









Peter Tulloch Morning stroll Peter got up early to take some shots of Ullswater when this figure appeared out of the mist Canon EOS 30D, 28-300mm, 1/500sec at f/10, ISO 200, tripod

Still waters
2 This serene image was taken early one morning at Ullswater before the sun had risen Canon EOS 30D, 28-300mm, 1.3sec at f/8, ISO 100, tripod

Silver birch trees
3 'This picture works better in black & white as it allows us to see more of the shapes and textures', says Peter Canon EOS 30D, 28-300mm, 0.6sec at f/22, ISO 200, tripod

Anna Taylor
Trees at Elterwater
4 The late afternoon sun streaks
across the uneven ground and
illuminates the branches of the
tree against distant hills
Canon EOS 350D, 55mm, 1/200sec
at f/11, ISO 200

Lone house
5 Anna has made the most of the folds of the landscape and the positions of the trees to show this house nestling in the hillside Canon EOS 350D, 55mm, 1/200sec at f/11, ISO 200











Expert advice, help and tips from AP Editor Damien Demolder

How to submit your pictures

Send up to six prints, slides or images on CD (please include the original files from the camera along with your submitted versions on your CD). Tell us a little about the pictures and, if you can, include details of equipment used and exposure settings.

Send your photographs to 'Appraisal' at our usual address (see page 3). Please enclose an SAE if you would like them returned.

Westward Ho! Steve Luckham

Canon EOS 350D, 10-22mm. 1/2sec at f/25, ISO 100

Steve has captured a beautiful scene, where the sun is very low in the sky over the sea, and the sea is giving us wonderful reflections of dramatic clouds. One of the great things about this type of picture is that when you get the exposure right for the sky, you get a lot more drama in the reflections in the water because it's so much darker. To help boost that effect, I've opened up the Levels tool in Photoshop and darkened the midtones a little to add some more drama to the sea, but without going over the top (see picture second from top). However, I couldn't decide on what level to set the saturation, so I'm showing two versions of the same shot.

The first of the two versions has an extra 15 points of Saturation added, which has given us quite a dramatic peach colour in the sky (see picture third from top). It might be a bit too much for some people's tastes, and for others it might make the picture. In the other version (bottom right) I have reduced the Saturation from the original position, again by about 15 points, which has created a much more subtle image that will probably be easier to live with if you are looking at the picture a lot. Really, though, it's a question of personal taste, and as it's Steve's picture I'll let him decide.

It's a lovely shot, full of atmosphere. My only criticism would be that the clouds in the foreground, which are cut in half by the bottom of the frame, are a bit distracting and somehow make the picture a little less accessible than it could be. Steve could have eliminated the clouds from the final image by either zooming in a little or waiting for them to drift out of shot. While they could be cloned out, it would be difficult to make it look convincing. Nevertheless, it's a very well-seen picture and I think Steve has done a great job of capturing it.

GG Steve could have eliminated the clouds from the final image by zooming in or waiting for them to drift out of shot 55









pictures in print

See your Damien's picture of the week wins a £50 Jessops store voucher*. The two runners-up each win a £25 voucher to spend on photo books from Jessops' online service at www.jessops.com. * UK residents only









Boy and columns David Leatherdale

Canon EOS 5D, 24-105mm, 1/500sec at f/11, ISO 400

This picture of a boy walking through a colonnade is one of those architectural shots where everything is regular and follows a pattern, apart from one element that breaks it up. In this case it's the boy.

This is a fantastic setting that David has chosen, and in difficult circumstances he has produced a good exposure with a graphic silhouette effect but with some separation between the dark tones of the structure and the ground. There is also some detail in the boy's face and in his clothes.

The main issue I have with this picture, though, is that to be truly effective and have maximum impact it needs to be geometrically square and straight, but unfortunately it isn't. The pillars are leaning a little to the left at the top of the frame, and there is some heavy pincushion distortion, but there are a few things we can do. First, I've taken the picture into the lens-correction area in Photoshop and straightened out the pincushion distortion by adding some barrelling. I've then rotated the image and used the Distortion tool to bring in the two top corners so that the pillars will be straightened.

What we're left with is an image that's straight,

but with lots of space around the picture where it's been rotated and distorted (see top right).

Normally I would just crop these bits off, but in this case it didn't leave enough space at the bottom of the picture for the boy to be comfortably walking on the ground rather than on the edge of the frame. So, as the edges next to the missing areas are black or very darkly toned, it was easy instead to use the Clone tool to colour in those areas, giving us a bigger picture and a nice amount of space around the subject. The final thing I did was tweak the saturation a little to give the blue sky a bit of a boost.

What I think we're left with is the picture that David had in mind when he took the shot, and it's a very effective idea. However, when, as in this picture, you are relying on the simplicity of lines and a structure to make your image, it is desperately important to get everything as straight as possible, otherwise the pattern can be lost in bowed edges. Nevertheless, I think David has taken a brilliant shot, and that's why it is my picture of the week.

Cardoon seed heads Genevieve Jane Leadlev

Fujifilm FinePix S5800

These alien, space-like cardoons look very peculiar, like a weapon you might have used in medieval times against invading knights. Genevieve has done very well to identify them as an interesting subject. Also, as they tend to grow quite tall, she was able to capture a view from underneath, which only makes them even more peculiar and abstract.

Genevieve has converted her picture to black & white and colour-toned it with a warm sepia feel; I think it adds to the mystery of the subject. Possibly, one of the reasons she decided to do this was because the sky is not very interesting, and she reckoned that by taking the colour away completely and then adding a warm tone we wouldn't notice. Unfortunately, it is still noticeable. Although it has given us a clear outline of the uppermost thistle head, the lower one does not have such clarity as its edges are obstructed by leaves and other foliage poking up into it, not to mention the stem of the upper thistle head rising from its top. So although these cardoon seed heads are well-chosen subjects, and they've been photographed from an interesting angle, the composition is nevertheless a bit messy. It would have been better to use the plain background to best effect to isolate the heads completely, or to not use it at all and instead use the other foliage as a background. When taking this kind of picture you must be very careful about what else is visible in the frame, and make sure there are no distractions.

It's definitely worth Genevieve trying this shot again, possibly in a studio environment with a simple setup of some window light and a clean white background. I think it would give her some very effective pictures.



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Forthcoming tests In the next few months AP hopes to run the

following equipment through the most rigorous testing procedures in the industry...

Nikon D3X vs Alpha 850 Sonv Mar Samsung NX10 Mar Alpha 450 Mar Sonv Canon iPF5100 Apr

Welcome to our test, reviews and advice section. Over the next few pages we will present this week's equipment tests, reader questions and technique pointers

All our tests are conducted by people who understand the product area, as well as photography. We aim to discover any shortcomings, as well as finding those aspects that deserve praise. All our tests are thorough, honest and independent

Swann MDV-450 **Action Camera £79.99**

EASURING just under 9cm long and housed in a metal casing that makes it look like a small torch, the Swann MDV-450 Action Camera enables sports enthusiasts to capture images or video no matter what activity they participate in.

The Action Camera, which is powered by a built-in Lithium-Ion battery that is charged via USB, is simple to operate. There are only two switches on the camera, with one turning the camera on while the other starts video recording or takes a single photograph.

Video capture resolution is 640x480 VGA with videos saved in AVI format. The camera has a three-million-pixel resolution, producing images 2048x1536 pixels. Around one hour of video or up to 2,000 images can be saved on the 2GB Micro SD card that is included with the Action Camera.

However, it is the included accessories that help to give the camera its name. A suctioncup holder allows you to stick the camera to a hard surface, such as a window or even a car, while a bar attachment lets you attach the camera to a bicycle, go-kart or anything else with a tubular frame. Yet perhaps the most fun accessory is the harness that allows you to wear the camera on your head for an eye-level view of whatever activity you are doing.

The image quality from the camera is quite poor, even for a three-million-pixel camera. Video quality is reasonable, and the image and sound quality are about as good as video recorded on a decent mobile phone.

As a video device, the Action Camera is great fun and a good way to capture interesting video footage, but for photographs it's not recommended. Richard Sibley

The EzyBox is perfect

For more information visit www.maplin.co.uk



The Action Camera is great for video, but not recommended for photographs



HE immediacy of digital cameras has taken some of the mystery out of using flash lighting equipment. As such, home studio equipment such as flash modifiers are becoming increasingly popular. One of the most popular flash accessories is a softbox, and Lastolite's latest EzyBox allows a full-size softbox to be created from a standard hotshoe flash. The 76x76cm softbox on test here joins the existing 38x38cm and 60x60cm kits.

Like the Lastolite pop-up background, the EzyBox is based around a wire frame with cloth panels. When 'unpopped', it forms a four-sided softbox with reflective inner panels and two front diffusers. A plastic rig at the rear holds a flashgun in position and attaches it easily to a lighting stand. The kit costs £133, or £211 including a stand, extending

handle and padded shoulder bag.

The adjustable flash holder is nicely designed, but I would have preferred it to be made of aluminium rather than plastic. That said, it is rigid enough to support the EzyBox, although you will need a sturdy lighting stand.

I found that the EzyBox really spreads and diffuses light over a much larger area than a bare flash, making it perfect for home studio portraits. Richard Sibley

 For more information or to purchase visit www.johnsons-photopia.co.uk

Let the AP team answer your photographic queries





Do you have a photographic question that you would like answered?

Be it about modern technology, vintage equipment, photographic science or help with technique – here at AP we have the team that can help you.

Simply send your questions to: apanswers@ipcmedia.com or by post to: AP Answers, Amateur Photographer Magazine, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 OSU.

The smallest aperture

Paul Lock asks I have a Canon EOS 50D that maintains its ability to autofocus with lenses that have a maximum aperture of at least f/5.6. Is it true that Canon EOS cameras with the larger sensors (for example, full-frame and APS-H), can operate autofocus with even smaller apertures? If so, what is the smallest aperture at which their autofocus can operate? I'm particularly curious about the performance of the EOS-1D Mark III and Mark IV.

lan Farrell writes AF sensors need a certain amount of light hitting them to work properly, which is why certain focus points work only at maximum apertures of f/2.8 and more, while some operate a smaller apertures – down to f/5.6 according to Canon specification, as you point out, Paul.

Whether Canon's AF system works with lenses of a smaller maximum aperture than f/5.6 is something of an academic question, as the company doesn't have any lenses in its range with an opening this small. However, a spokesman from the company's technical department said that if you took a 600mm f/5.6 and fitted it with a 1.4x converter (thereby creating an optic with a maximum

aperture of f/8), he couldn't officially guarantee that autofocus would work correctly. He also said, unofficially, that when he tried this experiment on a really sunny, contrasty day, he got some AF activity from the camera's central AF sensor, but that you would need the AF system in one of Canon's professional-series EOS DSLRs to do this. This is more to do with the quality of the AF system in these cameras, though, and not their full-frame imaging sensor.



Finding duplicates

P Porter asks Both my PC and my external hard drive are almost filled with images from the past eight years, and I have developed an annoying habit of duplicating files as I copy and move them between folders in an attempt to organise them. To make matters worse, I have renamed a number of them, making it difficult to spot whether two files are the same. I'm prepared to go to the effort of trying to sort them out once and for all, but I cannot bring myself to sift through each folder in turn. Is there an easier way for me to detect duplicated files?

Matt Golowczynski replies Within Windows itself your only option is to

use the Search facility (available from the Start menu), setting parameters regarding date of modification and size, for example, but this is far from ideal and will only work to a limited degree. Fortunately, there is a program you can download that stands a much better chance of achieving the same aim.

Easy Duplicate Finder is an effective piece of software that is capable of locating copied files, regardless of whether you've renamed them. Although fairly basic, the program displays the date and time of each file's modification, helping you to spot immediately whether two files are indeed identical. The same company also offers a program specifically for images, called Duplicate Photo Finder, that can

spot copied files even when adjustments such as cropping and resizing have been made. You can download both programs for free from www.easyduplicatefinder.com.

Now you see it...

Bev Ward asks I have a problem with Adobe Lightroom, which is struggling to locate my files. I can upload images from a CompactFlash card via Lightroom and save them as JPEG or TIFF files. They are visible in the grid view once my files have been saved and uploaded, but a day or so later I will go back to editing them and be greeted with a message that states, 'The file named XXX_DSC. arw is offline or missing'. If I put my memory card back in and upload

To the rescue

Bill Shaw asks I recently deleted five photographs from the SanDisk SD memory card in my Panasonic Lumix DMC-TZ7 compact camera. Is it possible to retrieve these images?



Ian Farrell replies Don't panic! Most SanDisk memory cards come with image-recovery software designed especially for this purpose. It's called Rescue Pro and is usually on the CD that came in the card's packaging. If you no longer have this, have a search on Google for similar software. I recommend Recover Plus (www.arcksoft.com), which is available from \$12.95 (around £8) and has a free trial version that lets you view images confirming they can be recovered.



Inkjet printers are very affordable nowadays, but the true cost of ownership may be more than you might think. The cost of a printer is often subsidised by the amount you are expected to pay for ink and paper over the coming years. For instance, a Vivera ink set for an HP Photosmart Pro B9180 comprises eight cartridges costing £31 each, with each

Your questions answered





Airport regs for tripods

David Hill asks Does anyone have a recent experience with taking a tripod through airport security? I have had a tripod damaged in checked luggage. I have now bought a new one (at considerable expense), which will fit in my hand luggage in time for my forthcoming trip abroad. However, I don't know if some zealous airport security officer will regard it as the new weapon of choice for terrorists.

Carrie replies My tripod always travels in my suitcase because it has to, as I struggle to keep my hand luggage within the weight limit as it is. It's been abroad (long haul) a few times. It travels wrapped in bubble wrap, then I use clothes as padding around it, and has never suffered any problems.

Bettina replies I have recently flown from both Gatwick (EasyJet) and Heathrow (British Airways) and the security staff did not object to a tripod being taken on board. At Gatwick I had to check it in, because of the Allen key repair set. I did this in its own tripod bag and it arrived at the destination unharmed. They did give me the option of throwing away the Allen key set.

lan Farrell replies My Gitzo Traveller folds up small enough to get in my hand luggage, but I usually pack it in the hold luggage to keep the weight down. Wrapping it in clothes in the middle of the bag, so it won't be damaged if the whole thing is thrown around, has worked countless times.

again the application tells me, 'The files already exist in the library', and when I click 'Show in library' they are there. How can I access these images?

lan Farrell replies It's always hard to diagnose a software problem without actually being there to see what is happening first hand, Bev. In this case, the fact that Lightroom sees the files when the memory card is in the reader, but not when it has been ejected, indicates one of two things. First, you may not be copying or moving the files when importing them into the library or, second, the place you are importing them to may be back onto the card itself. Either way, have a good look at the Import Photos dialogue box. The 'Copy to ... location should be set to somewhere on a hard disk, not back on the card. And you must have that hard disk plugged in when working with images in Lightroom so the application can

If you know that the files are on your computer's disk, you can force Lightroom to find them. In the grid view, click the question-mark icon belonging to one of the unlinked images. This will give you the chance to browse to the image file on your hard disk - and Lightroom should do the rest.

cartridge yielding 800 6x4in photos according to HP's own tests. There are two different black inks, so you only need seven cartridges to print, meaning 800 6x4in prints will cost you £217 in ink alone. A pack of 60 sheets of 6x4in paper is £10, also direct from HP, bringing the total cost of printing 800 prints to £350. That's nearly 44p per picture. Get a few wrong while you are printing 50 holiday snaps and you can find vourself more than £20 down. On the other hand, send 50 files to an online print house, such as PhotoBox, or indeed HP's own Snapfish, and such prints will cost you 5p-10p each.

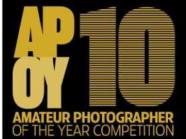
So why does anyone bother with home printing? Well, you get much more control, of course. You can match colours from your screen to your printer, and judge for vourself whether the result is what you want - perfect for fine-art or portfolio applications. You also have a far greater choice of media, from papers to canvas and even board. There is also something about doing it yourself. When talking about this topic with a friend, he said to me, 'It's not quite the same as being in a proper darkroom, but there is something magical about seeing a picture you made come off a printer.' lan Farrell





Does size matter?

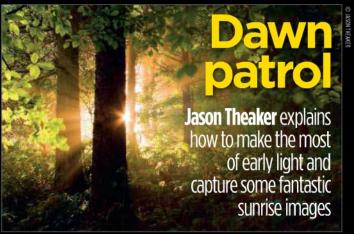
AP compares the image quality from **full-frame** and **APS-C-size sensors** and asks, does size really matter?



Round 2

We've prizes worth almost £2,000 in our **Rain and Bad** Weather round













ITH the recent success of James Cameron's film Avatar and the buzz around 3D products at this January's Consumer Electronics Show in Las Vegas, it seems 3D photographers will soon have their time in the sun. If Fujifilm has its way, the FinePix REAL 3D W1 could be the camera that persuades 2D photographers to start shooting in three dimensions.

The key to the W1's 3D capability is the two sensors mounted behind a pair of Fujinon 6.3-18.9mm f/3.7-4.2 lenses, which offer the focal-length equivalence of 35-105mm on 35mm format. These lenses have a stereo base of 77mm, which is a little wider than the 65mm average distance between the centres of our pupils, thus enhancing the 3D effect. In its 3D mode, the W1 captures two images simultaneously, one on each sensor, and then aligns them to reveal the 3D effect on the 2.8in, 230,000dot LCD monitor (with Light Direction Control). The camera can align the images automatically when the auto parallax control is activated, but it can also be adjusted manually, before and after image capture when necessary - for example, if the images need to

Fujifilm FinePix REAL 3D W1

Thanks to its twin lens and sensor arrangement, Fujifilm's FinePix REAL 3D W1 makes taking 3D images easier than ever before, so perhaps it is time to capture the third dimension

align perfectly somewhere other than the focus point.

Three-dimensional images are captured with the MPO format, but the camera may also be set to record a 2D JPEG file simultaneously. Alternatively, in its 2D mode, the W1 can shoot two standard images at the same time, but using different focal lengths on each lens. Hence, the wide view of a landscape can be captured at the same time as a detail. It's hard to image too many occasions when this is going to be much more than a gimmick, but it could be handy for one-off events. Similarly, it's possible

to take simultaneous monochrome and colour images, or take two photos at different sensitivity settings. When panning with a moving subject, the latter allows a different degree of blur to be recorded at the same time.

In addition to the standard 3D mode, the W1 has a collection of advanced 3D modes. With Individual Shutter 3D Shooting, two shots may be taken of the same subject from different positions, with the camera automatically merging and saving them as a single 3D image. This is helpful with close subjects when the camera is unable to align the two

images captured simultaneously. The first image is displayed on the screen to help position the camera for the second shot before it is taken.

In its Interval 3D Shooting mode, the W1 takes a succession of shots following a single press of the shutterrelease button. This is designed for use when shooting from a moving vehicle to create images with lots of depth.

Oddly, Fujifilm doesn't supply any software to process the MPO images, although fortunately some software is available online for free. I used StereoPhoto Maker (available free from http://stereo.jpn.org/eng/ stphmkr/), which is simple to use and is able to open the pairs of images and make adjustments (cropping, brightness, and so on), and then save them in a number of ways. It can be used to make anaglyphs, with offset red and cyan images that can be viewed using 3D glasses, or to produce pairs of images that can be printed and viewed



GG On the whole, though, the camera tends towards producing images that are pleasantly warm, even in some quite shady conditions 🗩

Data file

	Fujifilm UK Ltd, Unit 10A, St Martin's Business Centre, St Martin's Way, Bedfordshire MK42 0LF	
CCD sensor	1/2.3-in CCD x2	
Storage media	Internal memory (approx 42MB), SD, SDHC	
File format	3D still image: MPO+JPEG, MPO (Multi Picture Format compatible); 2D still image: JPEG; 3D movie: 3D-AVI (stereo AVI format with 2 image channels); 2D movie: AVI format (motion JPEG with sound)	
Output size	3648x2736 pixels (4:3), 3648x2432 pixels (3:2), 2592x1944 pixels (4:3), 2048x1536 pixels (4:3)	
Lens	Fujinon 6.3-18.9mm f/3.7-f/4.2 equivalent to 35-105mm on a 35mm camera	
Focus distance (from lens surface)	Normal approx 60cm/2ft to infinity: Macro (2D only): Wide approx 8-80cm/0.3-2.6ft, urface) telephoto approx 60cm-3m/2-9.8ft; Quick AF approx 1m/3.3ft to infinity	
Sensitivity	Auto ISO 100-1600 in 1EV steps	
Exposure control	TTL 256-zones metering, multi, spot, average	
Exposure mode	Programmed, aperture priority, manual, 13 scene modes, ADV 3D: Interval 3D shooting, Individual shutter 3D shooting ADV 2D: Tele/Wide simultaneous shooting, 2-Colour simultaneous shooting, 2-Sensitivity simultaneous shooting	
Shutter speed	Manual 1/2-1/1000sec; night 1/8-1/500sec; night (tripod) 3secs-1/500sec; all other modes including auto 1/4-1/1000sec	
Continuous shooting	3D: top-40 (max 2fps, 'S' only). 2D: top-40 (max 1fps); high-speed top-40 (max 3fps, 'S' only)	
Focus	Mode: single AF. AF mode: 3D centre; 2D centre, multi (for face detection off only)	
White balance	/hite balance Automatic and 7 preset values	
Self-timer	Approx 10secs/2secs delay	
Flash	Auto flash, effective range (ISO auto): normal, wide approx 60cm-3.7m/2-12.1ft; telephoto approx 60cm-3.3m/2-10.8ft. Macro (2D only), wide approx 30cm-80cm/1-2.6ft; telephoto approx 60cm-1.6m/2-5.2ft. Flash modes: redeye removal off – auto, forced flash, suppressed flash, slow synchro. Redeye removal on – redeye reduction auto, redeye reduction and forced flash, suppressed flash, redeye reduction and slow synchro	
LCD monitor	2.8in, approx 230,000-dot colour LCD monitor with Light Direction Control, approx 100% coverage	
Movie recording	640x480 pixels, 320x240 pixels (30fps) with stereo sound	

Auto parallax control, pre or post-capture manual parallax control

NP-95 Li-Ion battery (included), AC power adapter AC-5VC (included)

Approx 260g (excluding accessories, batteries and memory)



On the W1's LCD screen these two images combine well with the swan and first

with a stereoscope. In addition to stills images, the W1 is capable of capturing 3D video at 640x480 or 320x240 pixels (at 30fps) with stereo sound.

Build and handling

As it is effectively two cameras in one, it is hardly surprising that the FinePix REAL 3D W1 is a little bulkier than some other ten-million-pixel digital compact cameras. It can be slipped into a coat pocket, but care is needed to ensure that the lens cover, which slides down to power-up the camera, remains over the optics.

The back of the W1 looks and feels more like a portable games console than a camera. Its buttons are of the rounded, rocker-switch type and they take a little getting used to, with some double-pressing being necessary during the first few minutes of using the camera. There are also a few handling quirks that I would like to see resolved. Adjusting the exposure in manual or aperture priority mode,

for example, involves pressing the Function (F) button to bring up the function menu and then selecting the bottom option before exposure settings can be changed using the navigation controls. It seems a rather lengthy process for such a basic function. The menu system could also be better organised by associating set-up sections more closely with the shooting menu.

My main bugbear with the W1's handling is that its screen suffers badly from reflections, and when shooting outside, even in overcast conditions, it can be hard to see the subject. In bright light the screen becomes an effective mirror. Although it is usually possible to compose an image, manual parallax adjustment is impossible as it relies on being able to align two faint pictures on the screen.

Performance

It's odd that while Fujifilm has provided aperture priority and manual exposure modes (as well as 13 scene modes),

A word from the experts

What stereo photography enthusiasts think of the REAL 3D W1



Alexander Klein Webmaster, Stereoscopy.com. Treasurer, International Stereoscopic Union (www.ISU3D.org)

The Fujifilm FinePix REAL 3D W1 is a fully integrated stereo camera that removes the hassle of synchronising two 2D cameras. With the automatic stereo window correction, even an amateur without any

3D experience can produce good stereo images without major errors.

Of course, an experienced stereo photographer will be able to tweak the images even further with freeware software such as StereoPhoto Maker. By manually adjusting the stereo window and correcting the last few remaining errors, the results can be even more pleasing.

The W1 is now my camera of choice for everyday use as it fits in almost any pocket. For more delicate work, where I have to be able to adjust the stereo base (the distance between the lenses), I still use a twin rig.

USB 2.0 High-speed

Approx 123.6x68x25.6mm

3D functions

Connectivity

Power supply

Dimensions

Weight



jetty standing out clearly from the river and background

it hasn't provided a histogram view to back them up. This would be very useful given the difficulty of seeing the screen when shooting outdoors.

While the 256-zone multi-metering system performs reasonably well, it has a tendency to overexpose landscapes and it can be helpful to turn to the centreweighted or spot metering options instead.

Noise isn't really a problem with images from the FinePix REAL 3D W1, although its removal is an issue. High-sensitivity 2D images have a slightly grainy texture, and when examined at 100% on the computer screen it is clear that they have sharp, high-contrast edges with a soft wash of colour between them. The results look much better at sensible printing sizes, but I'd limit prints to A4 or smaller.

I found that the W1's automatic white balance setting produces reasonably good colours in a range of conditions, but they sometimes benefit from a slight post-capture

tweak. The above shot of a river, for instance, originally looked a bit too blue. On the whole, though, the camera tends towards producing pleasantly warm images, even in some quite shady conditions. This may not be entirely accurate, but the results are pleasing to they eye.

In 3D mode, the W1 has a single, central AF point, so it's often necessary to focus and recompose images before taking the shot. The AF response is fairly swift and accurate, and the system only struggles with low light or contrast.

When 2D images are being captured, the W1 has a Multi AF point option, but the user cannot select a specific point and the camera focuses on the highest contrast area in a small section around the centre of the image frame. Given the relatively small area covered by the AF system, I think it's better to opt for the central point option as this allows control over which part of the scene is in focus. AP



LCD and viewing

NLIKE the monitor on a standard digital camera, the LCD on the W1 has a novel Light Direction Control System that ensures the left and right eyes receive a slightly different view to give subjects a 3D look. To see the images correctly, the screen must be viewed straight on, as moving to the side results in only one of the two merged images being visible. It's a very effective system and when viewed indoors, where the ambient light levels are lower, 3D images look great with plenty of depth. As you'd expect, foreground subjects appear to stand out from the background.

Fujifilm also offers the FinePix REAL 3D V1 viewer, which is a digital picture frame with a parallax blocker that directs light separately to our right

and left eyes to impart the 3D effect. Like many other viewers, the V1 has a stand to allow horizontal or vertical display, but it can only display 2D images in the vertical orientation - the W1's lens arrangement is set up for horizontal images. The V1 can display images on inserted memory cards, from a PC via a USB connection or from the W1 via infrared transfer.

During the summer Fujifilm plans to introduce a 3D dye-sub printer service, which uses lenticular media, into the UK. Currently, 3D prints may be made from W1 files, but they have to be ordered online from Fujifilm. As the prints are made in Japan it can take a few weeks before they arrive. The new service will take just a few days and enable W1 users to have prints made in four sizes from 4x6in to 6x9in.

ur verdict

HERE'S no question that the W1 makes light work of taking digital 3D images and it is far easier to handle and operate than a twin-camera rig. The novice can snap away without noticing any significant difference between shooting 3D or 2D images apart from when they look at the results. Compared to many modern 2D digital compact cameras, however, the W1 is rather awkward to handle and the screen is difficult to see outside. Of course, this won't put off the experienced 3D shooter who wants to travel a bit lighter and have the convenience of a pocketable compact camera that is ready to use almost as soon as the lens cover is snapped back.

Viewing 3D images has always been a challenge. You can't just put a print on the wall and see the 3D effect. To view an anaglyph, 3D glasses with coloured lenses must be used, and a stereoscope is necessary for viewing twinned pairs of images. The W1's LCD screen, the Fujifilm FinePix REAL 3D V1 viewer and the lenticular prints manage to overcome this provided they are viewed straight on.

Although 2D images may be produced, the whole point of the FinePix REAL 3D W1 is to take 3D images, so it is very strange that Fujifilm leaves the user to work out how to process, view or print the images on anything other than its own 3D products. Some 3D software really should be included in the package.



Bob Aldridge

President, The Stereoscopic Society, www.stereoscopicsociety.org

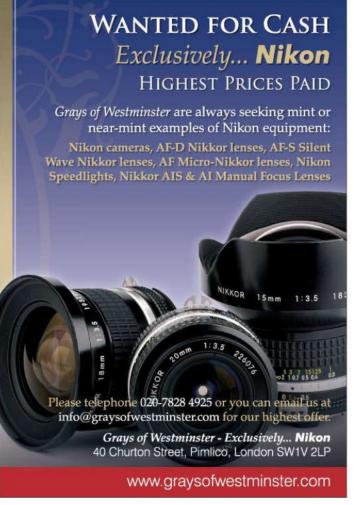
Lapplaud Fujifilm on the introduction of the W1; it is the first general-purpose, integrated digital stereo camera that can be taken everywhere. The results are great for all practical purposes, but it is

not without some negatives. First, the flash is between the lenses and it casts opposing shadows in the stereo pair, giving a strange appearance. Second, the image quality leaves a little to be desired. Its LCD is amazing, giving a good, solid three-dimensional image, but it can be hard to see outside if the light is at all bright. It can also show a certain amount of 'ghosting' if you aren't careful to control the depth in your scene. With a lens separation of 77mm, which is wider than most people's eye separation, depth is a little exaggerated.

Nevertheless, none of these negatives is really a 'deal breaker'. The W1 may be the only option if you want a sleekly packaged digital stereo camera. It really is an excellent piece of equipment, and that screen is a real bonus. I'm sure many people will find that it is all they need to show their 3D images off to their friends.







Corel PaintShop Photo Pro X3



New features and more processing power mean all the image-organising, adjustment and sharing needs of enthusiast photographers could now be met. **Angela Nicholson** puts the software to the test



LTHOUGH it is fair to say that Corel plays second fiddle to Adobe, the company has often been a bit more generous with its offerings for enthusiast photographers. The lack of a fully functioning Curves control in Adobe's Photoshop Elements, for example, has been a source of frustration for many. Corel, on the other hand, allows users of its PaintShop Photo Pro X3 (this latest version sees a rearrangement of the name as previous versions were called PaintShop Pro Photo) to manipulate the shape of the curve

directly using points anywhere along its length. While the end results from Photoshop Elements may be the same in many cases, the restriction to using four sliding controls can feel constricting and possibly a little patronising - suggesting that photographers wouldn't know what to do with the Curves tool if given the freedom to control them directly. There are no such worries with PaintShop Photo Pro X3.

Another of Corel's strengths is that it understands that users may need a little assistance in the early stages of using its software, and the Learning Center is on hand to explain the purpose of, and how to use, any selected tool.

In the past, Corel's PaintShop Pro software hasn't run as smoothly as I would have liked, but for

PaintShop Photo Pro X3 Corel has harnessed the power of the dualcore processing available with many modern PCs and this could enhance its performance. If so, this and the raft of new and enhanced features could make PaintShop Photo Pro X3 the only software package that enthusiast photographers need for downloading, organising, adjusting and sharing their images.

Organizer

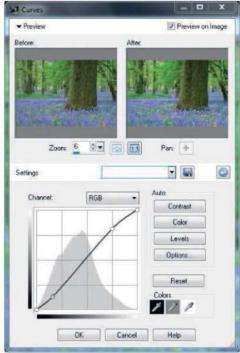
PaintShop Photo Pro X3 opens to reveal the integrated Organizer, which in its default mode has a preview screen at its centre, thumbnails along the bottom, the filing hierarchy on the left and the image information panel on the right. Buttons towards the top right of the screen provide access to the Express Lab and Full

Edit modes for image adjustment. It's a sensible arrangement.

At the top of the filing structure tree there are two tabs marked Computer and Collections. The folder list is revealed when the Computer tab is selected, while clicking on the Collections tab reveals a list of key folders such as My Pictures, My Corel Show, plus Smart Collections and the image keyword tags. Conveniently, tags that have been added to images with previous versions of the

Below left: Unlike Adobe Elements, there's a fully functional Curves control that allows the curve for each channel to be manipulated

Below: The Organizer has a clear layout, but browsing can be slow

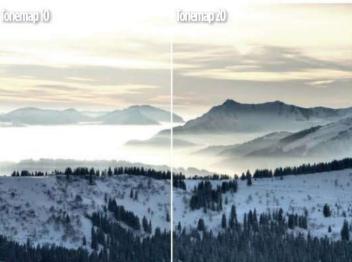


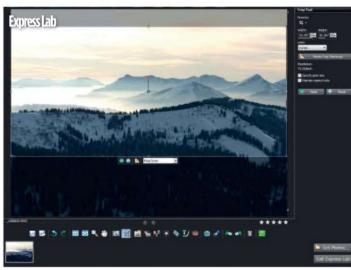




The Smart Carver enabled me to pull the kite in this shot in a bit more towards the figure and delete a few unwanted objects, but it has left the land on the right in an odd shape, so it needs cloning out







software are listed. I had a few problems when trying to add new tags, however, and I think there is a bug that needs eradicating. New tags may be created by selecting the Add Tags option in the Collections list and then typing in a name. Although on some occasions I was able to drag images across to the new tag to give them that keyword, in most instances the tag wasn't assigned to them. I tried it on three different computers and with a range of images in different folders and hard drives, and from different cameras (tags may only be assigned to TIFF or JPEG images, not raw files), yet I was unable to find a consistent pattern to explain the problem. Oddly, although new tags may also be added to images by typing into the relevant box in the image information panel, this doesn't add the tags to the tag list. Also, selecting a specific tag fails to reveal images that have had that tag added via the information panel. I reported these issues to Corel, and although the company's Technical Support Team was unable to replicate the problem, they found the tagging process didn't run as smoothly as it

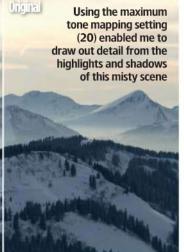
should and the situation is going to be investigated further.

Assuming these glitches are dealt with, the process of adding tags should be simple enough, but PaintShop Photo Pro X3's Organizer lacks the power and versatility of the Organizer in Adobe Photoshop Elements 8. There are fewer ways to refine searches and find images using tags. Corel's offering is also slower to use. I found that the speed at which I was able to browse through images depended upon where the images are stored and how many images are in each file. On the whole, I was able to browse through images stored on the hard drive inside my computer (a Dell XPS 420 with Intel Core Duo processor and 3,326MB RAM) or an external 7,200rpm hard drive with reasonable speed, but when I looked at images on an 5,400rpm external hard drive it became frustratingly slow and awkward to find the images I wanted. Occasionally, the Organizer became very slow with images on the computer's hard drive as well, and it crashed several times during this test.

Something that many photographers will appreciate in the Organizer is a simple raw-file conversion option. However, I found that when I selected a raw file the preview looked very different from the thumbnail, and images were often brighter and more highly saturated than I would like, so this conversion option needs to be used with care. Helpfully, it is also possible to copy the adjustments that have been applied to one image (even raw files) to several others with just a few clicks of the mouse button. This could save a lot of time when processing images taken in similar circumstances.

Express Lab

The Express Lab, which allows the browsing and selection of images before quick, simple adjustments are applied, was introduced with version



X2. With PaintShop Photo Pro X3, the Express Lab is accessed via a tab in the top-right corner of the screen and it is where most of the new features are seen. Many of the adjustments, including the new Local Tone Mapping option (designed to help draw more detail from the shadows and highlights), the Color Balance control, which can be used to make an image cooler or warmer, and the Contrast/ Brightness control, use simple sliding controls. However, some, like the new Sharpen and One Step Noise Removal tools, are one-click operations that don't allow the user to control the degree of their impact. I found the One Step Noise Removal tool reasonably effective at reducing chroma noise without having a dramatic impact upon image detail. There are more complex noise-reduction options available in the Full Editor, including the Camera Noise Reduction control, but every time I tried to use it on an image from the Canon EOS 7D, the software crashed and had to be restarted.

On the whole, I use the Express Lab for correcting wonky horizons and cropping images, but it can be useful for occasionally tweaking the exposure and white balance of images as well.

Camera Raw Lab

As well as allowing images to be converted to another, more universal format in the Organizer, PaintShop Photo Pro X3 has a new Camera Raw Lab. This opens whenever a raw file is selected and the Full Editor mode is activated via the button in the top-right corner of the screen.

Camera Raw Lab has a collection of simple sliding controls to adjust aspects such as image brightness, saturation, colour temperature, noise-reduction level (luminance and chroma), as well as drop-down options for the white balance. However, other adjustments may be made to raw files in the Full Editor mode by selecting the Edit option.

Full Editor

PaintShop Photo Pro X3's Full Editor mode provides a comprehensive array of tools for adjusting images. Its layout will be familiar to users of the previous version, when the Graphite workspace styling was introduced to give the software a more serious look. The grey background also makes exposure and colour assessment easier.

Those who are new to PaintShop Photo Pro will find the Learning Center to the left of the preview panel a useful guide. If it isn't visible it can be activated via the Help options in the menu bar. More advanced users will appreciate aspects such

Right: There are intuitive controls over the Hue and Saturation, and because the preview image updates quickly it is easy to be precise about adjustments

Below: The Learning Center panel, which is found to the left of the preview window and explains how to use the tools

as the Adjustment Layers, Layer Masks, Curves control, Channel Mixer and Hue, Saturation and Lightness controls, to name just a few.

I'm pleased to say that when working on a dual-core computer, the preview screens update more promptly than they do with the previous incarnation, making it much more user-friendly. There is still sometimes a short delay, which can mean a little to-and-fro tweaking is required, but generally the situation is much improved.

In addition to the increased processing speed, the Full Editor mode has been enhanced with the new Smart Carver, Object Extractor, On-Image Text Editing and Smart Vibrancy tools. The Smart Carver is a form of content-aware rescaling that allows users to specify which objects within an image to protect and which to remove when altering the aspect ratio. I found this works best with uniform or amorphous backgrounds and it can be useful for bringing image





What's new

Organizer

Multi-photo editing

Adjustments may be performed on one shot and copied to a batch of images.

Raw image conversion Raw images can be easily converted to another format.

Express Lab

Local Tone Mapping

A slide control to draw detail out of highlights and shadows.

Color Balance

A slide control to cool or warm image colours.

Contrast/Brightness

A slide control to brighten and darken images.

Sharpen

One-click sharpening.

One Step Noise Removal One-click automatic noise reduction.

Full Editor

Camera Raw Lab

Launches whenever a raw image is opened in the Full Editor and allows adjustments to white balance, exposure, brightness and saturation before processing. Processed images can then be opened in the Full Editor or the changes can be applied to the image for processing later. Raw-image adjustments can be copied and applied to other files.

Smart Carver

Alters the aspect ratio while protecting some areas of the image and removing others.

Object Extractor

Masks image elements with fine details and is designed to help when copying objects from one image to another.

On-Image Text Editing

The PaintShop Photo Pro text engine has been improved to make adding text to images easier and faster. Text properties such as font, colour, position and size can be easily altered.

Smart Vibrancy

Enables low-saturation areas to be boosted while highly saturated areas are altered only slightly.

Project Creator

Project Creator

Simplifies creation, editing and sharing of projects such as photo books, collages, cards, calendars and slideshows. The output can be shared on YouTube, Facebook and Flickr.

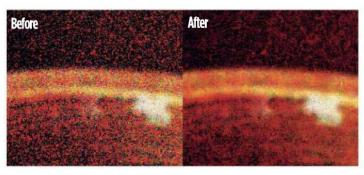


elements closer together when creating a crop. It would be handy if the resizing could be done by ratio as well as pixel count, and if there were drag handles in addition to buttons to indicate the direction of the change in size.

I found that the Object Extractor makes it fairly easy to select and copy even quite complex subjects. I set myself the task of selecting a teasel, which has lots of fine spikes, and after a little practice I discovered that by varying the brush size, occasionally using the eraser and zooming in

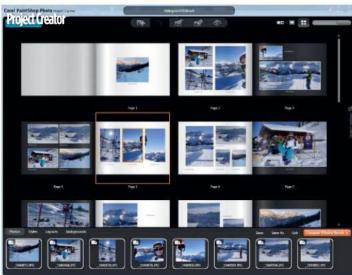
and out on the subject, I was able to cut it out reasonably precisely. The extractor does a pretty good job of recognising edges, so it's not necessary to be 100% accurate, but it is useful to be able to edit the mask after processing to add or remove any areas as necessary.

Corel's new Smart Vibrancy tool (Adjust>Hue and Saturation> Vibrancy) is designed to boost colour saturation where it is low while not overcooking already vibrant colours. It can be useful, but it doesn't guarantee against oversaturation so the slider control should be used with care.



Although it hasn't eliminated all the noise, the Express Labs One Step Noise Removal tool has done a good job and has not obliterated all detail





Project Creator

Naturally, Corel is keen to encourage users of its software to share their images with others and the PaintShop Photo Pro X3 Project Creator is supplied as a separate software package that may be installed to help with the creation of slideshows, books, cards and calendars. There are a limited number of templates available for the creations, but most are simple and tasteful. The whole process is very easy, and after selecting the images it is possible to produce a slideshow that mixes both still and video (including HD video) images in just

The Project Creator provides an easy way of selecting images and placing them into books

a few minutes. The Project Creator also simplifies the process of uploading the slideshow (or a selection of images) to Flickr, Facebook and YouTube, and backing up images and videos to a DVD.

Corel offers an online printing service that is accessed via the Project Creator. The three sizes of print available are 10x15cm (13p), 13x18cm (26p) and 20x30cm (£1.52), AP

HE Full Editor of PaintShop Photo Pro X3 offers users a comprehensive set of controls with just about everything an enthusiast photographer needs to get his or her images looking just right. For many, the provision of a proper Curves control and Channel Mixer is a good enough argument to persuade them to head in Corel's direction and away from Adobe Photoshop Elements. PaintShop Photo Pro X3's advanced tools are backed up by the Learning Center, which gives step-by-step instructions for some of the most common tasks. The speedier image processing also makes it easier to adjust images as the previews update faster than they did with some earlier versions.

Although I would recommend PaintShop Photo Pro X3 for its image-editing capabilities, I am less impressed by the Organizer, which I found slow and therefore awkward to use. Even if the tagging issues I encountered are resolved, the image cataloguing system is less helpful than the Organizer in Adobe Photoshop Elements 8. The numerous freezes and crashes while I attempted to locate the images I wished to work on was a serious source of frustration.



Windows 7, Windows Vista or Windows XP, with latest service packs installed (32-bit or 64-bit editions). 1GB RAM (2GB RAM recommended). 1.5GHz processor (2GHz+ recommended). 3GB hard disk space. 24-bit colour display, 1024x768-pixel resolution or greater. DVD drive.

Purchase options

Corel PaintShop Photo Pro X3 may be downloaded or ordered from www.corel.com or by calling 0800 376 9272. There is a £9 postage and packing charge for boxed disks delivered

PaintShop Photo Pro X3 download or boxed disk £79. PaintShop Photo Pro X3 upgrade download or boxed disk £59.













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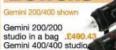
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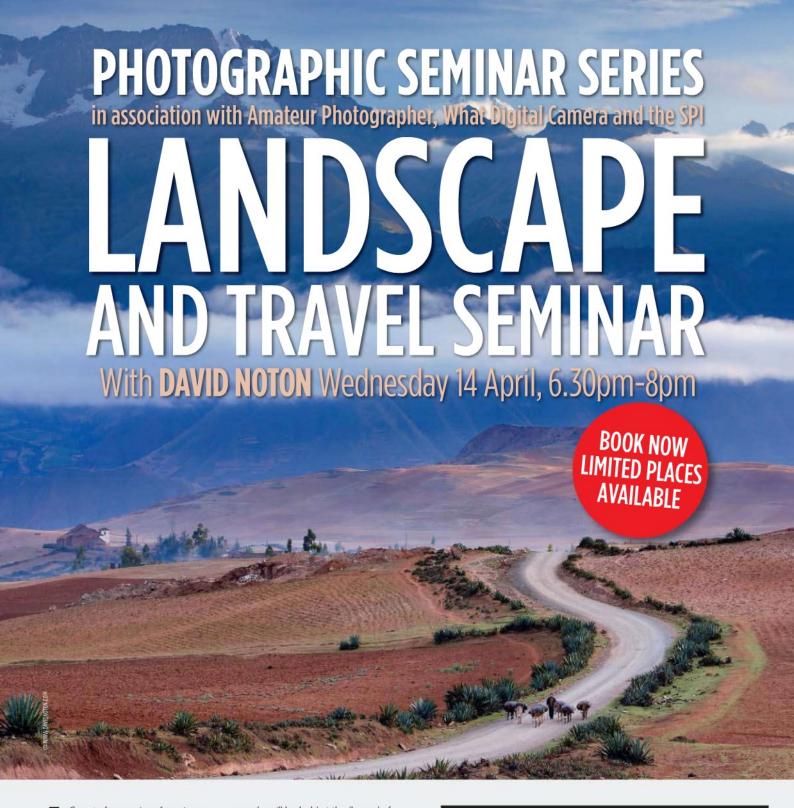
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David has won numerous awards and is recognised as one of the UK's leading landscape and travel photographers. His images sell all over the world, both as fine-art photography and commercially in advertising and publishing.

This seminar, which is limited to 90

people, will be held at the 'home' of Amateur Photographer and What Digital Camera in the Blue Fin Building on London's Southbank.

Tickets are sold on a first-come, first-served basis at £29 per head

to include the presentation from David, followed by a Q&A session. Tea and coffee will be served afterwards, along with a chance to buy a signed copy of a book from David. Every delegate will be given a goody bag and a hints

& tips sheet to take home.

Members of the teams from Amateur Photographer and What Digital Camera will be available to chat and answer questions during tea and coffee after the seminar.

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Olympus Pen E-P2

Wasting no time at all, Olympus has updated its Pen E-P1 camera just five months after it was released. **Richard Sibley** tests the Olympus Pen E-P2 to find out what has been changed

Richard Sibley Technical Writer



HEN photographers invest in a new camera system, it is important that there is a full range of lenses, bodies and accessories to allow them to upgrade in the future. With this in mind it is no surprise that both Olympus and Panasonic are rapidly establishing the Micro Four Thirds system by releasing cameras in quick succession.

For example, the Panasonic Lumix DMC-G1 was released in November 2008, and a version with video capture, the GH1, was released just five months later. Six months after this. in September 2009, the company released the GF1, also a Micro Four

Thirds system camera but with a more compact body than the G1 and GH1.

Olympus has followed a similar pattern, with the E-P1 released in June 2009 and the E-P2 announced just five months later in November. In fact, as I was reviewing the E-P2, Olympus announced the new E-PL1 only three months after the release date of the E-P2. With such a small amount of time between the launches of the E-P1 and E-P2, there are only a few differences between the two cameras. I was curious to see exactly what the differences are and the advantages the new camera offers.

Features

Like the Olympus Pen E-P1, the E-P2 has a Four Thirds-format, 12.3-million-pixel Live MOS sensor. It also uses the same TruePic V imaging sensor that is capable of capturing and saving images as both JPEGs

and raw files, as well as 1280x720pixel resolution HD video.

There is one major addition, though: the accessory port. This is a small electronic socket below the E-P2's hotshoe, which allows electronic accessories to be attached to the camera. At its launch, there are two such items available. The first of these is the EMA-1 microphone adapter. This adds a stereo jack socket so that an external stereo microphone can be used. Olympus supplies the EMA-1 adapter in the SEMA-1 kit, which also includes the ME-51S stereo microphone. Although the E-P1 has the facility to record in stereo, the microphone is too close to the lens's autofocus so it records the sound of the motor moving.

The second accessory, the VF-2 electronic viewfinder, should prove popular and in my opinion should have been a feature on the original E-P1. With a 1.4-million-dot screen, the VF-2 is on par with the EVF of the Panasonic Lumix DMC-GH1. It is an improvement over the Olympus VF-1, which is an optical viewfinder designed for use with the Olympus M Zuiko 17mm f/2.8 pancake lens.

Olympus Pen E-P2 Entry-level hybrid camera



At a glance

- 12.3-million-pixel sensor
- Micro Four Thirds system
- New electronic viewfinder
- New AF tracking mode
- Street price around £895 with EVF and 14-42mm lens

Obviously, this isn't a problem if you are shooting video as chances are you won't be using the viewfinder or need flash. However, if you are shooting still images you must choose between having a viewfinder and flash capability. Sadly, the E-P2 does not feature an internal pop-up flash.

000000000 8/10

Build and handling

Being an upgrade of the Olympus Pen E-P1, the E-P2 shares a nearly identical body. The only difference is the addition of that accessory port under the hotshoe on the rear of the camera. Without the addition of an optical viewfinder and a mirror box, the E-P2 is small and sleek, being around the same size as the Canon PowerShot G11.

As small as it is, the E-P2 is a slightly awkward size. With the supplied M Zuiko Digital ED 14-42mm f/3.5-5.6 lens attached, it is still a little too big to fit in all but the largest coat pockets, yet it's too small for most over-the-shoulder cases. It left a lot of space in my shoulder bag, and while it seemed excessive having just the camera and kit lens in a shoulder bag, it did leave enough room to carry a full complement of Micro Four Thirds lenses. This would require a much larger bag if it were an APS-C system. and would have been far heavier. Those who do want a very slim, pocketable camera should consider the Olympus M Zuiko 17mm f/2.8 pancake lens. This combination makes for a perfect travel companion.

The menu system is unchanged since the E-P1 and I found it straightforward to use. My only complaint is that while the camera is capable of taking Superfine JPEG images, to select this option in the shooting menu you must first set it to be



Data file



Olympus UK, Vision House, 19 Colonial Way, Watford, Hertfordshire WD24 4JL. Tel: 01923 831 100. Website: www.olympus.co.uk

www.utympus.cu.ur	(
List price	£849.99 (body-only)	
	£899.99 (with 14-42mm kit lens)	
Sensor	Live-MOS with 12.3 million effective	
	pixels	
Output size	4032x3024pixels	
Focal length mag	2x	
Lens mount	Micro Four Thirds	
File format	Raw, JPEG, raw+JPEG simultaneously	
Compression	Three-stage JPEG	
Colour space	Adobe RGB, sRGB	
Shutter type	Electronically controlled, vertical-	
	traverse focal-plane shutter	
Shutter speeds	60-1/4000sec in 1/2 or 1/3EV steps	
	plus bulb	
Max flash sync	1/180sec	
ISO	ISO 100-6400	
Exposure modes	iAuto, program, aperture priority,	
Expooure modes	shutter priority, manual, plus 19	
	scene presets and 8 Art Filters	
Metering system	Digital ESP, centreweighted and 2%	
rictoring system	spot, plus highlight/shadow spot	
	metering	
Exposure comp	±3EV in 1/3, 1/2EV or 1EV steps	
White balance	Auto, 8 presets, plus custom setting	
wille batalice	and Kelvin adjustment	
White balance	Yes, over 3 frames in steps of 2, 4 or	
bracket	6 mired	
Colour temp Yes, 2,000-14,000K		
control	103, 2,000 14,00010	
Drive mode	Max 3fps for unlimited JPEGs	
Dilve illoue	or 11 raw files	
LCD	3in with 230,000 dots	
Viewfinder type	VF-2 EVF with 1.4 million dots	
Field of view	Approx 100%	
Dioptre	-3 to +1	
	-3 (0 +1	
adjustment Focusing modes	Manual (with focus assist	
rocusing modes		
A E nainta	magnification), AF-S, AF-C, AF tracking	
AF points	11 points, auto or manual selection	
D = F = = = = = = = = = = = = = = = = =	possible, plus face detection	
DoF preview	Yes (on LCD screen)	
PC socket	No	
Built-in flash	No	
Cable release	RM-UC1 wired remote (not supplied)	
Memory card	SD/SDHC	
Power	Rechargeable Li-Ion battery	
	BLS-1 supplied	
Connectivity	USB 2.0 Hi-Speed	
Maight	22Ea (without bottom or gord/o)	

Focal points

Software

The Olympus Pen E-P2 comes supplied with Olympus Master 2 software suite. Raw files can also be opened and edited with Adobe Camera raw 5.6 and Lightroom 2.6.

Image stabilisation

To help keep images blur-free, the Olympus Pen E-P2 has sensor-shift image stabilisation. Olympus claims that this stabilisation allows exposure times to be increased by up to 4EV.

Level gauge

A built-in image level can be displayed on the rear LCD screen to help make sure all your images are level with the horizon.

made available via a setting in the custom menu. This was also true of the E-P1 which seems odd, because most users want the default setting to allow them to take the best possible images. Reducing image quality to save space shouldn't be an issue.

000000000 7/10

Autofocus

To improve the focusing capabilities of the E-P2, in comparison to the E-P1, a few new modes and features have been added, the most important of which is perhaps AF tracking. When activated, this allows you to press the shutter button lightly to lock focus on a particular subject. As the subject moves around the scene, the camera will adjust the focus accordingly. Think of it working in the same way as facedetection technology, except on an object of your choice.

I found the tracking to be surprisingly fast for a contrastdetection AF system. You can hear and feel the AF moving, and when it stops you know the subject is in focus. While the system won't be fast enough for certain types of photography, it is adequate for tracking moving vehicles from a distance or children playing.

Manual focus has also been tweaked. Now, when in manualfocus mode, turning the focusing ring of the lens activates a full-screen magnification of the centre of the frame. Once you have finished

focusing, the view reverts to the fullscreen preview, allowing reframing to take place. This is a great way to focus the lens, particularly when used with the electronic viewfinder, as it replicates quite well the feel of focusing when using an SLR camera and lens.

I found the Single AF+Manual setting useful for automatically focusing, and then making any slight adjustments by quickly turning the focusing ring of the lens.

For precise automatic focusing, any one of 225 points can be manually selected when in magnified view mode. This will prove useful when taking landscape or still-life images.

000000000 8/10

White balance and colour

On the whole, the white balance and colours produced by the E-P2 are very good. My only concern is that when set to daylight white balance, skies are slightly cyan. Obviously, this can be easily corrected when capturing images as raw files.

There are a few new colour features included in the E-P2. The most useful one is i-Enhance. This intelligent image-adjustment feature automatically alters the contrast and saturation of an image. It can be selected in the image settings menu, along with the standard Natural, Vivid, Muted, Portrait, Monotone and custom styles. However, i-Enhance is also the default colour style when in the i-Auto exposure mode.

The E-P2 has the full complement of Olympus Art Filters, including Grainy Film mode. It also has two new Art Filters in the form of the Diorama filter, which replicates the effect of using a tilt-and-shift lens, and the Cross Process filter, which does a good job of mimicking crossprocessed film and some interesting colour effects can also be achieved by changing the white balance settings.

For those who want great-looking JPEG files straight from the camera, the E-P2 has plenty of in-camera colour and enhancement options. Of course, those shooting raw images still have the freedom to shoot JPEG and raw files and edit the raw files in postcapture editing software.

8/10

Dynamic range

The dynamic range of the E-P2 is on a par with that of the Olympus E-P1, which has a range of around 11.5EV. This allows a good selection of tones to be reproduced by the camera. Saving images as raw files provides the most information to be recovered from highlight and shadows.

I found that the shadow areas were quite dense, suggesting a fairly



121x70x36mm

335g (without battery or card/s)

Weight

Dimensions

Resolution, noise and sensitivity

With the same sensor as the E-P1, the resolution and noise levels of the E-P2 remain similar. At ISO 100 it can reach nearly 24 on our resolution test chart.

There is a big drop in quality when it

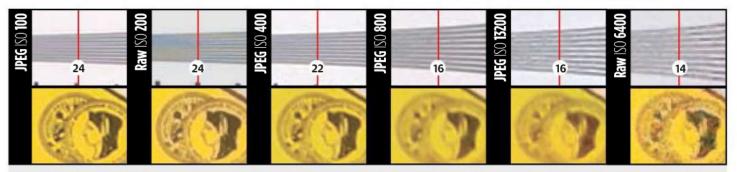
reaches it reaches ISO 800. This is clearly the point at which high ISO noise reduction kicks in, as there is no visible noise but detail is lost due to smudging.

Results from raw files are much the

same, with noise well controlled up to around ISO 400. By ISO 800, luminance noise is visible but still unobtrusive.

At ISO 1600 and above, both colour and luminance noise are present, although it is beneficial to keep luminance noise reduction to a minimum to avoid the slight blurring that is seen is JPEG files.

000000000 27/30



These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, still-life scene and a grey card. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution is at the specified sensitivity setting. The section of the still-life image contains the emblem on a standard-sized matchbox. The full scene can be viewed at http://tinyurl.com/67sj96. Images are taken using the Sigma 105mm f/2.8 EX DG Macro lens

smooth curve in the shadow areas. These dark areas can be brightened when shooting raw, though noise did become marginally more visible.

000000000 8/10

Viewfinder, Live View, LCD and video

Olympus has used the same 3in, 230,000-dot screen in the E-P2 as is found in the E-P1. Although it is bright and clear, I tended to use the screen only when shooting images at around waist height. I much preferred using the 1.4-million-dot EVF.

The VF-2 electronic viewfinder is included with the E-P2 if you buy it as a kit with the 14-42mm lens or the 17mm pancake lens. Like other electronic viewfinders of its type, the VF-2 is hinged to allow it to be used as an angle finder. Despite its plastic structure, the VF-2 is fairly sturdy and it would take a drop on a hard surface or a lot of deliberate force to break the viewfinder's hinge.

The viewfinder is one of the best I've used. I found it doesn't suffer from the RGB flicker/fringing we have noted on other cameras. There is also very little delay/lag between moving the camera and what is displayed in the viewfinder. It is only when moving very quickly that a slight flicker is noticeable.

Obviously, it still looks like you are staring at an LCD screen, but as we've noted with other recent electronic viewfinders, the latest models show far more detail and a more natural view.

Should you wish to use the rear screen instead of the VF-2, there is a small button that switches between the two. There is, in fact, no difference between what can be viewed on the

two screens, and there are two display modes in particular that I found useful.

One of these is the live histogram, which is a useful tool to have in the viewfinder for checking that highlight and shadow areas are correctly exposed. Similarly, the white balance mode can be displayed on the rear screen or through the viewfinder, allowing it to be previewed and quickly selected. However, it is best shown on the rear display as it is too small to be of much use when viewed in the EVF.

Video capture is possible either by viewing the scene on the rear screen or through the viewfinder. There have been a few changes to the video-capture options since the E-P1. Although the 30fps, 1280x720-pixel resolution remains, you can now shoot video in manual-exposure mode, which allows the aperture and shutter speed to be selected.

Contrast-detection AF can be used in video mode. However, when in continuous-focus mode it seeks back and forth, causing the subject to be thrown constantly in and out of focus before settling on a focus point. Manual focus is by far the best option for those wishing to shoot video.

000000000 8/10

Metering

One of the most useful features on Olympus cameras is the highlight and shadow spot metering options. Their purpose is to spot meter specifically to ensure highlights and shadows are correctly exposed.

There is no difference in the metering system of the E-P1 and E-P2. ESP evaluative metering produces good results when I simply

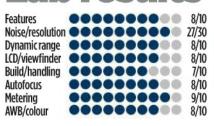
wanted to point and shoot. Similarly, the spot metering modes made it easy to select a point from which to take a reading for use with the entire image.

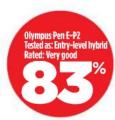
Where I did feel the exposure could be slightly improved, it was easy to use the EV compensation button and rear control wheel to make adjustments for a better result. For example, when photographing some pelicans I used the highlight spot metering mode and then set the exposure compensation to -0.7EV to make sure the birds were bright but not completely white.

It is the flexibility of having a variety of different exposure modes and the ability to use the EV compensation quickly that makes it easy to get well-exposed images from the E-P2, as it is with the E-P1. AP

00000000 9/10

Lab results





Our verdict

HERE are many things to like about the Pen E-P2, and most of these are the same features that appear in the E-P1. This is because, besides the EVF, there is little in the way of a 'giant leap forward'.

The EVF is impressive, and when combined with the Micro Four Thirds interchangeable lenses it starts to handle like an SLR. Of course, those without the need for an EVF can opt for the cheaper E-P1.

You would expect that the second camera in a range would have more improvements and features, instead of the refinements than have been added to the EP-2. The addition of the accessory port allows those who want to hold the camera up to the eye, or those requiring better sound quality, a suitable camera. However, making this relatively small upgrade so soon after the original camera was released may infuriate a lot of photographers who bought the E-P1.

I see the E-P2 as a discreet camera for when you don't want the added weight of a DSLR. However, the lack of a built-in flash is frustrating, though this issue has been addressed with the recent launch of the E-PL1. Look out for our review in a forthcoming issue of AP.

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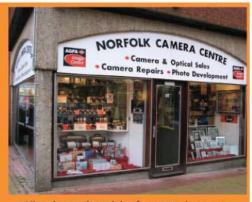
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NIKON 12 - 24mm f4 DX AF-ED AFS (1 ONLY)MINT NIKON 14 - 24mm f2.8 "G" ED AF-S (LATEST)MINT	MINT BOXED \$599.00
NIKON 14 - 24mm f2.8 "G" ED AF-S (LATEST)MINT	BOXED AS NEW £1,199.00
NIKON 17 - 35mm f2.8 "D" IF-ED AF-S + HOOD (PARE)	MINT CASED £1,175.00
NIKON 17 - 55mm (2.8 DX ED I/F AF-SMIN	T BOXED AS NEW 9865.00
NIKON 18 - 35mm f3.5/4.5 IF ED AF "D"	MINT BOXED \$395.00
NIKON 18 - 55mm f3.5/5,6 "G" DX ED AF-S MKII	00.883 TVIM
NIKON 18 - 70mm f3.5/4.5 DX AF-S "G" ED + HOOD	MINT BOXED £199.00
NIKON 18 - 200mm f3.5/5.6AF-S DX "G" VIB RED	MINT BOXED \$425.00
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NIKON 24 - 120mm F3.5/5.6 D NF A/F + H000	MINT BOXED £179.00
NIKON 24 - 120mm 13.5/5.6 G L/F ED AF-S VIB REDMIN	00.9882 WEM SA DEXCE
NIKON 28 - 80mm /3.3/5.6 A/F "G"	MINT BOXED 565.00
NIKON 28 - 85mm /3.5/4.5 A/F	MINT BOXED £199.00
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NIKON 55 - 200mm fl4/5.6 "G" DX AF-SIF-ED VIB RED	MINI CASED £189.00
NIKON 70 - 200mm f2.8 ED IF AF-S VIBR REDUCTION	DOUGD TO HER OF ON THE
MINT	BUXED AS NEW £1,299.00

NIKON 70 - 200mm (2.8 ED IF AF-S VIBR REDUCTION

	MINT CASED AS NEW £1.199.
NIKON 70 - 300mm f4/5.6 A/F "D" ED GLASS	MINT-BOXED £179.0
NIKON 70 - 300mm f5.5/5.6 "G" AF-S IF ED VIB RED	MINT BOXED \$369.
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NIKON 80 - 400mm f45.6 AF "D" VIBRATION RED	
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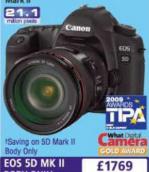
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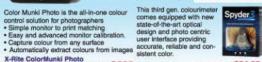
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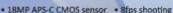
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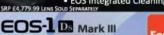




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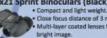
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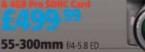
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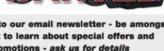
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P-Type Neutral Density Filter Kit

Neutru Density filters have a multitude of uses - from increasing detail in landscape and redscrip over-exposed sides, to resting stenning motion scenes by reducing shutle speeds. Here's a list which includes all the popular ND filters, and everything you need to get started if The kit contains: 'tx NDZ Filter, 'tx NDZ 40 fiders,' and verything you need to get started The kit contains: 'tx NDZ 40 fiders,' tx NDZ 40 fiders,' tx NDZ 40 fiders,' tx NDZ 40 fiders,' tx NDZ 40 fiders' tx NDZ 40 fide

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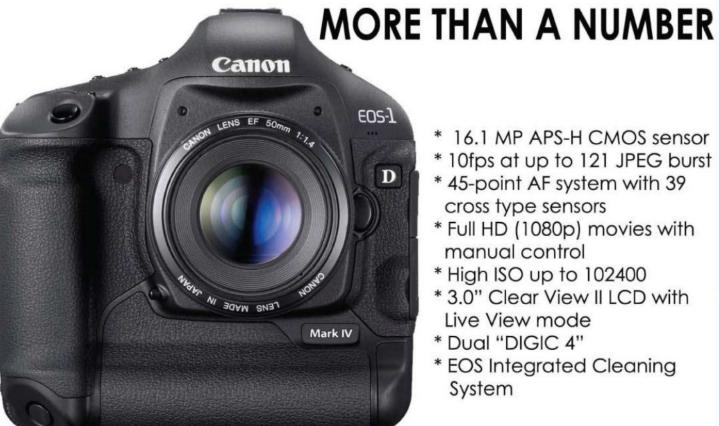
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Canon CL 41	Colour	£18.95	£9.95
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Canon CLI 521	B/C/M/Y	£7.95	£3.95
Canon PGI 5	Black	£11.95	€4.95
Canon PGI 7	Black	£10.95	
Canon PGI 9	all	£9.95	
Canon PG 40	Black	£14.95	€8.95
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Canon PGI 510	Black	£10.95	
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Lexmark No 2	Colour		£9.95
Lexmark No 3	Black		£11.95
Lexmark No 14	Black	£14.95	The second second
Lexmark No 15	Colour	£16.95	
Lexmark 17	Black	£12.95	£8.49
Lexmark 23	Black	£13.95	
Lexmark 24	Colour	£15.95	
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Lexmark 27	Colour	£13.95	£10.49
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Lexmark 29	Colour	£13.95	
Lexmark 31	Photo	£23.95	£10.49
Lexmark 32	Black	£14.95	£8.49
Lexmark 33	Colour	£16.95	€9.95
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Lexmark 35	Colour	£23.95	£10.95
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Dell T0530	Colour	£34.95	£10.49

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CARTRIDGE/MODEL	TYPE	ORIGINAL	QUALITY RECYCLED FROM
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Hewlett Packard No 21	Black	£11.95	€6.95
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Hewlett Packard No 28	Colour	£16.95	£10.95
Hewlett Packard No 338	Black	£15.95	€8.95
Hewlett Packard No 339	Black	£22.95	£10.95
Hewlett Packard No 342	Colour	£13.95	£8.95
Hewlett Packard No 343	Colour	£16.95	£10.95
Hewlett Packard No 344	Colour	£24.95	£13.95
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Hewlett Packard No 350	Black	£11.95	£8.95
Hewlett Packard No 351	Colour	£13.95	€8.95
Hewlett Packard No 363	Black	£11.95	€4.95
Hewlett Packard No 363	C/M/Y/LC/LM	£7.95	£2.95
Hewlett Packard No 45	Black	£17.95	£3.95
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Hewlett Packard No 58	Photo	£21.95	£10.95
Hewlett Packard No 78A	Colour	£36.95	£7.95
Hewlett Packard No 88xl	Black	£22.95	£8.95
Hewlett Packard No 88xl	C/M/Y	£16.95	£7.95
Hewlett Packard No 901	Black	£9.95	n/a
Hewlett Packard No 901	Colour	£14.95	n/a



CARTRIDGE/MODEL	TYPE	ORIGINAL	QUALITY RECYCLED FROM
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Brother LC1000 - Set of 4			€8.95
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Dollmin F4 L St Osin Infe 13 Ex 62 Fix Coffmm F4 L USM Ex 62 751 2x EF Edrarder MM. Mint 15tl Sigma Brm F4 EX Fisheye. Ex 9 Ex 62 Fix Sigma 24mm F1 B EX D G Mint 25t Sigma 24mm F1 B EX D G Mint 25t Sigma 24mm F1 B EX D G Mint 25t Sigma 25t Osiomm F4-6.3 Apo EX Ex 15t Sigma 50-500mm F4-6.8 D G Ex 15t Sigma 70-300mm F4-6.8 D G Ex 15t Sigma 70-300mm F4-6.9 D G HSM Ex 15t Sigma 100-300mm F4-6.9 D G HSM Ex 15t Sigma 100-300mm F4-6.9 D G HSM Ex 15t Mint 28t Mint 28t	00 200 HIII 14.3 3.8 EF II	E++ 135-100
Dollmin F4 L St Osin Infe 13 Ex 62 Fix Coffmm F4 L USM Ex 62 751 2x EF Edrarder MM. Mint 15tl Sigma Brm F4 EX Fisheye. Ex 9 Ex 62 Fix Sigma 24mm F1 B EX D G Mint 25t Sigma 24mm F1 B EX D G Mint 25t Sigma 24mm F1 B EX D G Mint 25t Sigma 25t Osiomm F4-6.3 Apo EX Ex 15t Sigma 50-500mm F4-6.8 D G Ex 15t Sigma 70-300mm F4-6.8 D G Ex 15t Sigma 70-300mm F4-6.9 D G HSM Ex 15t Sigma 100-300mm F4-6.9 D G HSM Ex 15t Sigma 100-300mm F4-6.9 D G HSM Ex 15t Mint 28t Mint 28t	80-200mm F4.5-5.6 EFII	E++ 131
Dollmin F4 L St Osin Infe 13 Ex 62 Fix Coffmm F4 L USM Ex 62 751 2x EF Edrarder MM. Mint 15tl Sigma Brm F4 EX Fisheye. Ex 9 Ex 62 Fix Sigma 24mm F1 B EX D G Mint 25t Sigma 24mm F1 B EX D G Mint 25t Sigma 24mm F1 B EX D G Mint 25t Sigma 25t Osiomm F4-6.3 Apo EX Ex 15t Sigma 50-500mm F4-6.8 D G Ex 15t Sigma 70-300mm F4-6.8 D G Ex 15t Sigma 70-300mm F4-6.9 D G HSM Ex 15t Sigma 100-300mm F4-6.9 D G HSM Ex 15t Sigma 100-300mm F4-6.9 D G HSM Ex 15t Mint 28t Mint 28t	80-200mm F4.5-5.6 II	E++ £61
Dollmin F4 L St Osin Infe 13 Ex 62 Fix Coffmm F4 L USM Ex 62 751 2x EF Edrarder MM. Mint 15tl Sigma Brm F4 EX Fisheye. Ex 9 Ex 62 Fix Sigma 24mm F1 B EX D G Mint 25t Sigma 24mm F1 B EX D G Mint 25t Sigma 24mm F1 B EX D G Mint 25t Sigma 25t Osiomm F4-6.3 Apo EX Ex 15t Sigma 50-500mm F4-6.8 D G Ex 15t Sigma 70-300mm F4-6.8 D G Ex 15t Sigma 70-300mm F4-6.9 D G HSM Ex 15t Sigma 100-300mm F4-6.9 D G HSM Ex 15t Sigma 100-300mm F4-6.9 D G HSM Ex 15t Mint 28t Mint 28t	85mm F1.2 L USM MkII	Mint- £1,399
Dollmin F4 L St Osin Infe 13 Ex 62 Fix Coffmm F4 L USM Ex 62 751 2x EF Edrarder MM. Mint 15tl Sigma Brm F4 EX Fisheye. Ex 9 Ex 62 Fix Sigma 24mm F1 B EX D G Mint 25t Sigma 24mm F1 B EX D G Mint 25t Sigma 24mm F1 B EX D G Mint 25t Sigma 25t Osiomm F4-6.3 Apo EX Ex 15t Sigma 50-500mm F4-6.8 D G Ex 15t Sigma 70-300mm F4-6.8 D G Ex 15t Sigma 70-300mm F4-6.9 D G HSM Ex 15t Sigma 100-300mm F4-6.9 D G HSM Ex 15t Sigma 100-300mm F4-6.9 D G HSM Ex 15t Mint 28t Mint 28t	90-300mm F4.5-5.6 EF	E++ £108
Dollmin F4 L St Osin Infe 13 Ex 62 Fix Coffmm F4 L USM Ex 62 751 2x EF Edrarder MM. Mint 15tl Sigma Brm F4 EX Fisheye. Ex 9 Ex 62 Fix Sigma 24mm F1 B EX D G Mint 25t Sigma 24mm F1 B EX D G Mint 25t Sigma 24mm F1 B EX D G Mint 25t Sigma 25t Osiomm F4-6.3 Apo EX Ex 15t Sigma 50-500mm F4-6.8 D G Ex 15t Sigma 70-300mm F4-6.8 D G Ex 15t Sigma 70-300mm F4-6.9 D G HSM Ex 15t Sigma 100-300mm F4-6.9 D G HSM Ex 15t Sigma 100-300mm F4-6.9 D G HSM Ex 15t Mint 28t Mint 28t	90mm F2 8 TSF	E++ 0800
Dollmin F4 L St Osin Infe 13 Ex 62 Fix Coffmm F4 L USM Ex 62 751 2x EF Edrarder MM. Mint 15tl Sigma Brm F4 EX Fisheye. Ex 9 Ex 62 Fix Sigma 24mm F1 B EX D G Mint 25t Sigma 24mm F1 B EX D G Mint 25t Sigma 24mm F1 B EX D G Mint 25t Sigma 25t Osiomm F4-6.3 Apo EX Ex 15t Sigma 50-500mm F4-6.8 D G Ex 15t Sigma 70-300mm F4-6.8 D G Ex 15t Sigma 70-300mm F4-6.9 D G HSM Ex 15t Sigma 100-300mm F4-6.9 D G HSM Ex 15t Sigma 100-300mm F4-6.9 D G HSM Ex 15t Mint 28t Mint 28t	100 400mm E4 5 5 0 1 10 1 10M	E . 0000
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Dollmin F4 L St Osin Infe 13 Ex 62 Fix Coffmm F4 L USM Ex 62 751 2x EF Edrarder MM. Mint 15tl Sigma Brm F4 EX Fisheye. Ex 9 Ex 62 Fix Sigma 24mm F1 B EX D G Mint 25t Sigma 24mm F1 B EX D G Mint 25t Sigma 24mm F1 B EX D G Mint 25t Sigma 25t Osiomm F4-6.3 Apo EX Ex 15t Sigma 50-500mm F4-6.8 D G Ex 15t Sigma 70-300mm F4-6.8 D G Ex 15t Sigma 70-300mm F4-6.9 D G HSM Ex 15t Sigma 100-300mm F4-6.9 D G HSM Ex 15t Sigma 100-300mm F4-6.9 D G HSM Ex 15t Mint 28t Mint 28t	180mm F3.5 L USM Macro	Mint- £999
Dollmin F4 L St Osin Infe 13 Ex 62 Fix Coffmm F4 L USM Ex 62 751 2x EF Edrarder MM. Mint 15tl Sigma Brm F4 EX Fisheye. Ex 9 Ex 62 Fix Sigma 24mm F1 B EX D G Mint 25t Sigma 24mm F1 B EX D G Mint 25t Sigma 24mm F1 B EX D G Mint 25t Sigma 25t Osiomm F4-6.3 Apo EX Ex 15t Sigma 50-500mm F4-6.8 D G Ex 15t Sigma 70-300mm F4-6.8 D G Ex 15t Sigma 70-300mm F4-6.9 D G HSM Ex 15t Sigma 100-300mm F4-6.9 D G HSM Ex 15t Sigma 100-300mm F4-6.9 D G HSM Ex 15t Mint 28t Mint 28t	400mm F2.8 L USM	E+ £3,29
Dollmin F4 L St Osin Infe 13 Ex 62 Fix Coffmm F4 L USM Ex 62 751 2x EF Edrarder MM. Mint 15tl Sigma Brm F4 EX Fisheye. Ex 9 Ex 62 Fix Sigma 24mm F1 B EX D G Mint 25t Sigma 24mm F1 B EX D G Mint 25t Sigma 24mm F1 B EX D G Mint 25t Sigma 25t Osiomm F4-6.3 Apo EX Ex 15t Sigma 50-500mm F4-6.8 D G Ex 15t Sigma 70-300mm F4-6.8 D G Ex 15t Sigma 70-300mm F4-6.9 D G HSM Ex 15t Sigma 100-300mm F4-6.9 D G HSM Ex 15t Sigma 100-300mm F4-6.9 D G HSM Ex 15t Mint 28t Mint 28t	400mm F4 IS DO USM	F++ 94 499
22 EF - Edareder MM	600mm F41 IS USM	Mint. 05 200
22 EF - Edareder MM	GODENN EAT LICH	Eve CO 754
Sigma 24mm F2.8 E++53 Sigma 50-50mm F4-6.3 Apo EX E++ 684 Sigma 70-300mm F4-5.6 Apo Macro E++ 174 Sigma 70-300mm F4-5.6 DG E++ 274 Sigma 70-300mm F4-5.6 DL E++ 275 Sigma 100-300mm F4-5.6 DL E++ 275 Sigma 100-300mm F4-5.6 DL E++ 274 Sigma 100-300mm F4-5.6 DL E++ 275 Sigma 100-300mm F4-5.6 DL E++ 276	DUUIIIII F4 L USW	EXL 12,/31
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Sigma 24mm F2.8 E++53 Sigma 50-50mm F4-6.3 Apo EX E++ 684 Sigma 70-300mm F4-5.6 Apo Macro E++ 174 Sigma 70-300mm F4-5.6 DG E++ 274 Sigma 70-300mm F4-5.6 DL E++ 275 Sigma 100-300mm F4-5.6 DL E++ 275 Sigma 100-300mm F4-5.6 DL E++ 274 Sigma 100-300mm F4-5.6 DL E++ 275 Sigma 100-300mm F4-5.6 DL E++ 276	Sigma 8mm F4 EX Fisheye Sicma 17-35mm F2 8-4 EX	E++ £449
Sigma 50-500mm F4-6.3 Apo EX E++ £84 Sigma 70-300mm F4-5.6 Apo Macro E++ £74 Sigma 77-300mm F4-5.6 DG E++ £78 Sigma 70-300mm F4-5.6 DL E++ £78 Sigma 10-300mm F4-8-0 DG HSM E++ £78 Sigma 10-30mm F4-8-0 DG HSM E++ £78	Sigma 8mm F4 EX Fisheye Sigma 17-35mm F2.8-4 EX Sigma 24mm F1.8 EX DG	E++ £449 E++ £129 Mint- £259
Sigma 70-300mm F4-5.6 Apo Macro. E++ 1200 Sigma 77-300mm F4-5.6 DG. E++ 270 Sigma 70-300mm F4-5.6 DL. E++ 250 Sigma 107-300mm F4-5.6 DL. E++ 250 Sigma 107-300mm F4-80 DG HSM. E++ 750 Sigma 107-300mm F4-80 DG HSM. E++ 750	ZX EF EXIGNOR MINT Sigma 8mm F4 EX Fisheye Sigma 17-35mm F2.8-4 EX Sigma 24mm F1.8 EX DG	E++ £449 E++ £129 Mint- £259
Sigma 70-900mm F4-5.6 Apo Macro E++ £78 Sigma 70-300mm F4-5.6 DG E++ £78 Sigma 70-300mm F4-5.6 DL E++ £78 Sigma 100-300mm F4 APO DG HSM E++ £798 Sigma 105mm F2.8 EX Macro Mint £268	2x EP Extended MK1 Sigma 8mm F 4 EX Fisheye Sigma 17-35mm F2.8-4 EX Sigma 24mm F1.8 EX DG Sigma 24mm F2.8	E++ £449 E++ £129 Mint- £259 E++ £59
Sigma 70-300mm F4-5.6 DG E++ £75 Sigma 70-300mm F4-5.6 DL E++ £55 Sigma 100-300mm F4 APO DG HSM E++ £795 Sigma 105mm F2.8 EX Macro Mint £265	2x EF Extender Mr1 Sigma 8mm F4 EX Fisheye Sigma 17-35mm F2.8-4 EX Sigma 24mm F1.8 EX DG Sigma 24mm F2.8 Sigma 50-500mm F4-6.3 Apo EX	E++ £44 E++ £12 Mint- £25 E++ £5 E++ £64
Sigma 70-300mm F4-5.6 DL E++ £5 Sigma 100-300mm F4 APO DG HSM E++ £79 Sigma 105mm F2.8 EX Macro Mint £26	2x EF Exterior Mr.1. Sigma 8 mr F4 EX Fisheye Sigma 17-35mm F4 EX Fisheye Sigma 24mm F1.8 EX DG Sigma 24mm F1.8 EX DG Sigma 24mm F2.8 Sigma 50-500mm F4-6.3 Apo EX Sigma 70-300mm F4-5.6 Apo Macro	E++ £449 E++ £121 Mint- £259 E++ £640 E++ £100
Sigma 100-300mm F4 APO DG HSME++ £796 Sigma 105mm F2.8 EX Macro	28 EF EXEMON MAN Sigma 8mm F4 EX Fisheye. Sigma 17-35mm F2.8-4 EX Sigma 24mm F1.8 EX DG Sigma 24mm F2.8 Sigma 50-500mm F4-6.3 Apo EX Sigma 70-900mm F4-5.6 Apo Macro	E++ £44 E++ £12 Mint- £25 E++ £51 E++ £64 E++ £10 E++ £70
Sigma 105mm F2.8 EX MacroMint £269	28 EF Extender Mr. Sigma Brm F4 EX Fisheye. Sigma 1735mm F2.8-4 EX. Sigma 24mm F1.8 EX DG. Sigma 24mm F1.8 EX DG. Sigma 25mm F2.8-6 DG. Sigma 70-300mm F4-6.3 Apo EX. Sigma 70-300mm F4-5.6 DG. Sigma 70-300mm F4-5.6 DL.	E++ £44 E++ £12 Mint- £25 E++ £51 E++ £64 E++ £70 E++ £70
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	21 F - EUROPE MN. Sigma Brm F 4 EX Fisheye. Sigma 1735mm F 2.8 4 EX Sigma 24mm F 2.8 4 EX Sigma 24mm F 2.8 Sigma 2000mm F 4-6.3 Apo EX Sigma 70-900mm F 4-5.6 Apo Macro. Sigma 70-900mm F 4-5.6 DG Sigma 100-900mm F 4-5.0 DG Sigma 200-900mm F 4-5.0 D	E++ £44 E++ £12 Mint- £25 E++ £64 E++ £64 E++ £70 E++ £70 Mint- £78

Sigma 120-300mm F2.8 Apo HSME++ £1,3	q
Sigma 170-500mm F5-6.3 Apo	۳
E++ / Mint- £349-£4	2
Sigma 300mm F4 ApoE++ / Mint- £299-£3.	ö
Sigma 300mm r4 ApoE++ / Mint- 1239-13.	2
Sigma 300mm F2.8 Apo EX HSME+ £1,2	3
Tamron 28-300mm F3.5-6.3 XRE++ £1	5
Tokina 50-135mm F2.8 DX ATX ProMint- £4	4
Tokina 80-400mm F4.5-5.6 ATXE++ \$2	
Voigtlander 19-35mm F3.5-4.5E++ D	B
300EZ Speedite	3
420F7 Speedlite F+ / F++ S	3
480G Speedite	Ď
MI 3 Macmite E++ 000-01	į
ML3 Macrolite E++ £99-£1: ST-E2 Transmitter Mint- £1:	ņ
En Doorlor E. D	n
E2 Booster	2
ET BOOSIEF	
BP50 Battery GripUnused / E++ £29-£	3
VG10 Vertical Grip (EOS 5)E+ / E++ £15-£	3
LC3 Wireless Set	9
LC5 Wireless SetE++ £2	2
Canon Manual	

Canon	Manual



AV1 + 50mm F1.8	"E+ FINS
EVALUACO ELO A O LE	E+ £39
EX Auto + 50mm F1.8AS Seen / E4	159-178
FTB OI Chrome Body Only	E++ 580
FX Chrome + 50mm F1.8	Exc £39
U.S.Coastguard F1 + 50mm F1.4	E+ £399
U.S.Marine F1 Body Only	.E+ £499
24mm F1.4 FD L	E++ £650
24mm F2 FD	E++ £189
24mm F2.8 B/lock	E+ £65
24mm F2.8 FDE+ / E++	£79-£8
24-35mm F3.5 FD LE+ / E++ £	249-£399
28mm F2.8 B/lock	MINI- £25
20 FERRY E2 E 4 E ED	E 000
25mm F2 8 FD	E+ 03
36mm F2 8 Tilt/Shift	E++ 6300
35mm F3.5 B/lock F+ / F++	P25-P3F
35-70mm F3 5-4.5 FD Exc / F4	F19-F29
35-105mm F3.5 FD	E+ £75
50mm F1.4 B/lock	E+ £35
50mm F1.8 B/lock (Sample Lens)	E++ £99
70-210mm F4 FDAs Seen / E++	£29-£65
75-200mm F4.5 FDExc / E++	£29-£59
80-200mm F4 B/lock	E+ £69
80-200mm F4 FD	E++ £98
100mm F2.8 B/lockE4	£59-£78
100mm F2.8 FD	E+ £65
100mm F4 B/lock Macro	E++ £199
100mm F4 FD MacroE+	199-1103
100 000mm Et C D lines	.E+ L I / 2
100-2001IIII F0.0 B100KE+) E++	030.030
100-300mm F5 6 FD	F+ 970
135mm F3 5 FD	F++ 925
200mm F2 8 FD	Exc £89
200mm F4 FD As:	Seen £20
300mm F2.8 FD L	Exc £850
300mm F5.6 B/lock	E+ £65
300mm F5.6 FDE+ / E++	£75-£79
400mm F4.5 Block	.E+ £299
500mm F8 Reflex	.E+ £159
U.S.Marine 400mm F4.5 B/lock	E++ £499
1.4x Extender AE	£49-£59
2xB ExtenderE+ / Mint	- E39-E59
1//A SpeedineE+ / E4	+ 19-110
100A Speculity	E
24/T Canadita	ETT LOC
277T Speedlife	E++ £35
277T Speedlite	.E++ £15 .E++ £35 .£39-£59
2777 Speedite	.E++ £15 .E++ £35 .£39-£59 £99-£109
277T Speedlile	.E++ £18 .E++ £38 .£39-£58 £99-£108 129-£148
2777 Speedlie	.E++ £16 .E++ £35 .£39-£56 £99-£106 129-£146 E++ £106
2771 Speedille	.E++ £18 .E++ £38 .£39-£58 £99-£108 129-£148 E++ £108 lint-£108
2777 Speedile	.E++ £15 .E++ £35 .£39-£55 £99-£106 129-£146 E++ £106 lint-£106 .Mint £76
2471 Speedille	.E++ £18 .E++ £38 .£39-£58 £99-£108 129-£148 E++ £108 lint- £108 .Mint £78 £79-£118
241 Specialite	.E++ £18 .E++ £38 .£39-£58 £99-£108 129-£148 E++ £108 Int- £108 .Mint £78 £79-£118
2777 Speedife	.E++ £16 .E++ £38 .£39-£56 £39-£106 129-£146 E++ £106 .Mint £76 £79-£116 E+£56 .£25-£36
2777 Specific 2777 Spe	++ £16 .E++ £38 £39-£56 £99-£106 129-£146 E++ £106 fint-£106 E+ £56 £25-£36 ++ £9-£26
2471 Speedille	.E++ £18 .E++ £38-£58 £99-£108 129-£148 E++ £108 Mint £78 £79-£118 E+ £55 + £25-£38 + £9-£28
	.E++ £15 .E++ £39-£56 £99-£100 129-£146 E++ £100 Mint £75 £79-£115 E+ £56 + £25-£36 + £9-£25
2-77 Speedife	.E++ £15 .E++ £38-£56 £99-£108 129-£148 E++ £108 Mint £75 £79-£118 E+ £56 + £25-£38 + £9-£28
	.E++ £15 E++ £39-£56 £99-£109 129-£14 E++ £100 lint-£109 .Mint £75 £79-£115 E+ £56 £25-£34 + £9-£26 New £496 .E+ £344 E++ £296
2-77 Speedlife	.E++ £15 E++ £39-£56 £99-£109 129-£14 E++ £100 Imit-£109 .Mint £75 £79-£115 E+ £56 £25-£38 + £9-£26 New £496 E++ £348 E++ £348 E++ £348
2777 Speedlie	.E++ £15 E++ £39-£16 £99-£10 129-£14 E++ £106 lint-£106 .Mint-£75 £79-£116 £25-£31 + £9-£26 lew £496 .E+ £34 E++ £296 .E++ £34 E++ £296 .E++ £34
2-77 Speedife	.E++ £15. E++ £39-£16. £39-£16. £39-£16. £129-£14. E++ £10. Intl-£10. Mint £7. £79-£11 £25-£3. + £25-£3. + £9-£2. Iew £49. E++ £34. E++ £34. E++ £34. E++ £34.
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2-77 Speedlife	.E++ £18. E++ £39. E59-£108 129-£148 E++ £108 IIII- £100 .Mint £75 £79-£118E+ £55 + £9-£28 New £498 E++ £344 E++ £298 .E++ £348 E++ £298 E++ £348 E++ £288 E++ £288 E++ £288
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2-77 Speedlife	.E++ £15. E++ £39-£55 £99-£106 129-£146 E++ £106 lint-£106 .Mint £76 £79-£116 .E+£56 + £25-£33 + £9-£26 lew £496 .E+£348 E++£26 £49-£266 £49-£266 £49-£266 £549-£266 £549-£266
2-77 Speedlife	E++ 134 E++ 236 E39-E106 E4+ E4+ E106 E4+ E24 E4+ E26 E4
2-77 Specifie	E++ 128 E+38 E39-E108 E39-E108 E39-E108 E39-E108 E39-E108 E39-E108 E39-E108 E4+ E108 E4+ E108 E4-E108 E4-E108 E4-E28 E4-E28 E4-E108 E4-E28 E4-E108 E4-E28 E4-E108 E4-E28 E4-E108 E4-E1
2-77 Speedlife	
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September Sept	E++ 133 E++ 234 E++ 23
2-77 Speedife	E++ 133 E39-E101 E39-E39-E39 E39-E39-E39 E49-E49-E49-E49-E49-E49-E49-E49-E49-E49-
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2-yr	
### Standard February Februar	
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AT Back - Somm F1.8 AT 1- Somm F1.8 EX Auto + Somm F1.8 U.S. Coastguard F1 + Somm F1.8 Exhm F2.8 Block 24mm F2.8 Block 22mm F2.8 FD. 35mm	L++ 131 23-E52 2
2-yr	
2-yr	E++ 23: 23-E5: 2
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Rollei 35 Classic - Platini Rollei 35 Classic - Platini	ımUnused	2950 2950
Rollei 35 Classic - Titaniu	m Mint-	2650
Rollei 35S Black	E+	£179
Rollei 35S Chrome	E++	2225
Rollei 35S Gold		
Rollei 35S Silver	Mint-	2325
Rollei A110 Camera		
Rollei B35 Black Rollei B35 Chrome		
Rollei Giro 70WA	E+ 24	5-2.08 - P.65
Tionor Gard 70 ters IIIIIIIIII		



645 Body Only	E+ 944
35mm F3.5 Distagon	Exc / E++ £799-£1,29
	E++ / New £749-£1,09
	E+ 289
	E++ / New £749-£1,09
210mm F4 Sonnar	Mint- £89
	E++ £19
	E++ / New £169-£24
MSB1 Flash Bracket	E++ £19
Polaroid Magazine	E+ / New £99-£19
TLA480 Flash	E++ £27

Contax G Series	
Contax G Series G2 Millennium Kit	Mint- 9899
G2 + 35-70mm	F+ 9899
G2 + 45mm F2	F++ 9449
G2 Body Only	
G1 + 45mm F2	E++ 6500
G1 + Databack	F++ 5249
G1 Leather Case	F+ / F++ 020-040
21mm F2.8 G + Finder	Mint. 0300
35mm F2 G	F++ / Mint, F229-F239
90mm F2.8 G	F ₊ / Nav. P110-P230
TLA140 Flash	
TLA200 Flash	F++ P110
TEAEGO TIBBIT	
Contax SLR	
N1 + 24-85mm	E ₊ / Mint, £300,£600
NX + 28-80mm	
AX Body Only	Ev. / E++ £200-£400
RTS3 Body Only	E+ / E++ 0300-0400
RX Body Only	As Seen / E++ £179-£299
DTC COMP E4 7	E. POAR

NX + 28-80mm	E++ / New £399	-£49
AY Body Only	Evo / E ₊₊ £200	PAC
RTS3 Body Only	E+ / E++ £399	-£49
RTS3 Body Only RX Body Only RTS + 50mm F1.7	.As Seen / E++ £179	-£29
RTS + 50mm F1.7	E+	524
Aria Body Only	F++	524
167MT Body Only	F+	£10
137MA Body Only	F	+ 00
139 Body Only	F.	+ 67
137MA Body Only	F+ /F++ 9179	-654
15mm F3.5 AF	F_ 0	1 00
10mm E4 MM	Ew/Eng DMG	PEC
21mm F2.8 MM	Mint D	1.00
26mm E2 0 AE	E.,	0.00
25mm F2 0 ME	E-	P24
25mm F2.8 MM	E	204
20/11/11 FZ MM1	E. (Mat. Coto	2/2
28-/UMM F3.5-4.5 MM	E+ / MINI- 1249	23/
28-85mm F3.3-4 MM 35mm F2.8 AE Shift	E++	239
35mm F2.8 AE SNIT		139
35mm F2.8 MM	E++	110
35-/Umm F3.4 MM	E+ / New £259	-104
35mm F2.8 MM	E++ / New £849	-134
6Umm F2.8 AE Macro	E+ / New £349	11/4
70-300mm F4-5.6 AF 80-200mm F4 MM 85mm F1.2 MM (60 Year	E++ / Mint- £449	100
80-200mm F4 MM	E+ / New £279	-150
85mm F1.2 MM (60 Year	Edition)New £	2,25
85mm F2.8 MM 100mm F2.8 AE Macro	E++	222
100mm F2.8 AE Macro	E++ £599	-£64
100mm F2 8 AF Marm	New	500
100mm F3.5 AE	E++	224
100mm F3.5 AE	on)Unused £	2,49
135mm F2.8 AE	E++	£14
135mm F2.8 MM	Е	+ £3
135mm F2.8 MM 180mm F2.8 AE 180mm F2.8 MM	E+ / Mint- £349	-255
180mm F2.8 MM	E+ / New £329	-264
200mm F2 MM	Mint- £	3.24
200mm F3 5 AF	Ac Spon (Fill C1/10	しじつり
200mm F4 MM	E++	£18
300mm F4 MM	E+ / New £349	-275
200mm F4 MM	New	264
Mutar II Converter	E++ / New £145	£24
Mutar III converter	E+ / New £139	-919
FE-1 LCD Viewfinder		
D7 Potton Holder		

Kodak Pro14N Body Only Kodak DCS520 Body Only	E++ £499 As Seen £349
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Leica M8.2 White Body	Ex Demo £4,500
Leica M8.2 Chrome Body	Ex Demo £2,799
Leica M8 Panda Body	New £3,390
Leica M8 Black Body E+ /	E++ £1.750-£1.799
eica Dlux 2 + Case	Mint- F229
eica Dicitor 1	F_ 0100
Vikon Dig Book Only	Mint. C2 400
Nikon DOV Back Only	/ Mint. 0700.0040
Nikon D3 Body Only	E - 0400
NIKON D IX BODY UNIY	E+ 1499
NIKOR DT BOOY ONLY	E+ 1249
Nikon D100 + MB-D100	E++ £889-£929
NIKON D100 + MB-D100	E+ £239
Nikon D100 Body Only Nikon D80 Body Only	E++ £179
Nikon D80 Body Only	E++ £349-£399
Nikon D70 Body OnlyAs S Nikon MB-D100 GripAs S	Mint- £199
Nikon MB-D100 GripAs S	een / E++ £45-£89
Nikon MB-D200 Grip	E++ £79
Nikon Coolpix 3500	E++ £39
Nikon Coolpix 995 + Acces	E++ £99
Olympus E3 Body OnlyE+-	/ Mint- £699-£749
Divmpus E30 Body Only	E++ £549
Olympus E1 + 14-45mm E++	/ Mint- £239-£299
Olympus E1 Body Only	F++ £179-£199
Olympius FI -50B Flash	Mint- £299
Nixon Coolpix 995 + Acces	F++ £199
Olympus HLD-2 Power Grip Set Olympus SRF-11 Ringflash Set 7-14mm F4 ED Zulko	Mint- £129
Olympus SRF-11 Ringlash Set	Mire P449
7.14mm F4 FD Zuiko	E++ 0060
11-22mm F2.8-3.5 Zuiko	E++ F300
12-60mm F2.8-4 SWDE++	/ Mint. P/100-P5/10
14-54mm F2.8-3.5 Zuko	E 0240 0200
18-180mm F3.5-6.3 Zuiko	E
10-150mm F3.5-6.3 ZUKO	E - 100
40-150mm F3.5-4.5 Zuiko	Invest (New 0400
90-150mm F4-5.6 ZUKO	June 1 199 1199
50-200mm F2.8-3.5 Zuiko	E++ £499-£549
Leica 14-50mm F2.8-3.5 Asph	E++ £399
.eica 25mm F1.4 D Summilux	Mint- £499
Sigma 24mm F1.8 E DG	Ε++ £199
Sigma 24mm F1.8 E DG Sigma 30mm F1.4 DC HSM	E++ £249
Panasonic I 1 + 14-50mm F2 8-3	5 F++ F599
Panasonic LC1 Ricoh GX200 + DW6 + HA2	E++ £399
Ricoh GX200 + DW6 + HA2	Mint £299
Ricoh GX200 + Finder	New F399
Ricoh GX100 + VF Finder	New £220
Minolta 7D Body Only	E++ £249
Minolta 7D Body Only Minolta Dimage A1	Mint- C149

Flash & Lighting - Please Phone

Fuji Medium Forma GA645 Pro + Strobe GA645ZI	t
GA645 Pro + Strobe	E++ £399
GA645Zi	E+ / E++ £379-£429
GS645S	E++ £279
GS645S	E++ £649-£749
GW690 MkIII	E++ £699
GX617 + 105mm F8	E+ £2.699
GX617 + 90mm F5.6	E++ £2.799
105mm F8 (GX617)	E++ £1.099
105mm F8 (GX617) 180mm F6.7 W (GX617)	E++ £1,499
77mm ND2x Centre Filter (G	X617)Mint- £125
GX617 Aluminium Case	E++ £99
GX680 Mk1 Complete	E+ £649
GX680 MkII Complete	E++ £849-£949
GX680 MkIII Complete	E+ £1,099
120 Insert (680)	E++ £25-£35
90mm E5 6 GVM (690)	E+ 0200
135mm F5.6 GX 135mm F5.6 GX (680) 135mm F5.6 GXM (680) 150mm F4.5 GXM (680) 180mm F5.6 GXM (680)	E++ £299
135mm F5.6 GX (680)	Mint- £299
135mm F5.6 GXM (680)	E+ / Mint- £249-£550
150mm F4.5 GXM (680)	Mint- £399
180mm F5.6 GXM (680)	E++ / Mint £399-£449
190mm F8 Soft Focus (680).	E++ £499
190mm F8 Soft Focus (680). 210mm F5.6 GX (680)	E+ / Mint £249-£499
300mm F6 3 (680)	Mint- £499
Angle Finder (680)	E+ £125
Focus Screen B (680)	E+ \$25
Angle Finder (680) Focus Screen B (680) Instant Film Holder Mk1 (680)E+ / E++ £69-£99
Instant Film Holder Mkll (680)E++ £75
Matte Focus Screen (680)	Mint- \$25
Mkll Mag + 120 Insert (680) .	E+ £109
Mkll Man + 220 Insert (680)	F+ £109
MkII Mag + 120 Insert (680) .	Exc / Mint- £49-£199
MkII Mag + 220 Insert (680).	E++ £99-£125
Pro Shade (680)	E++£99
Remote Release (680)	E++ £45
Standard Bellows (680)	E++ £20
Remote Release (680) Standard Bellows (680) Wide Bag Bellows (680)	E+ £25

Wide Bag Bellows (680) Hasselblad



503CW Gold Supreme	Mint £3,499
503CW Complete	E++ £1,499
503CW Chrome Body Only	E+ £549
503CX Chrome Body Only	E+ / E++ £449-£496
501CM Complete	F+ F990
501C Complete	E++ £1.099
501C Complete	E+ £449
500C Complete	Exc £399
500C Body Only	Exc £119
500C Body Only 500ELX Black Body Only	E++ £449-£450
201F Complete	E++ £1.250
2000FCW Complete	F+ F696
903SWC Complete	E+ £2.296
30mm F3.5 Cli Fisheye 40mm F4 CF FLE	E++ £3.296
40mm F4 CF FLF	Fxc / F++ F899-F1 199
50mm F4 C Black	E+ / E++ £279-£396
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60-120mm F4.8 FEE+ / E++ £749-£84	9
60mm F3.5 C BlackExc £39	9
120mm F4 CF Macro E+ / E++ 9599-994	9
50mm F4.8 FE	ā
150mm F3.2 HCE++ £1,39 150mm F4 C BlackAs Seen / E++ £149-£29	ś
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15Umm F4 G BlackAs Seen / E++ £149-£29	d
150mm F4 C Chrome Exc £14 150mm F4 CF As Seen / E++ £299-£44 150mm F4 CF E++ £799-£89	9
150mm F4 CF	3
150mm F4 Cfi F++ 6799-689	à
160mm E4 9 CB E ++ P64	5
160mm F4.8 CB	3
18UMM F4 CFE+ / E++ 1049-109	2
250mm F4 FE+ £299-£34	Э
250mm F4 FEE+ £74	9
250mm F5.6 C Black	9
250mm F5.6 C Chmme As Seen / F++ £149-£29	á
250mm F5.6 CF	š
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350mm F5.6 C Black	9
500mm F8 C BlackE+ £54	9
2xE Converter	9
Cambro 2x ConverterE++ £6)
Komura 2x Converter E+ £5 Vivitar 2x Converter E+ / E++ £49-£7	ś
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VIVILAI 2X CONVENER	2
12 On MagazineAs Seen £5	9
70 Chrome MagE+ / E++ £6	9
A12 Black MagAs Seen / E+ £79-£9	9
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.....Exc / E++ £379-£449 E++ £649

E++ £2,99
Mint- £2,49
E+ £1,99
E++ £1,39
Mint- £1,59
£1,399-£1,45
E++ £1,39
E+ £1,25
E++ £199-£36
E++ £14

Hasselblad XPan Series
Xpan II + 45mm F4Ε+ / Ε++ £1.499-£1.699
Xpan + 45mm F4Exc / E+ £999-£1,099
30mm F5.6 Asph + FinderE++ £1.799-£1.899
90mm F4 E++ / Mint- £399
49mm Centre Filter E+ £149



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M6TTI Titanium + 50m	
M611L Millennium Bod M7 0.58x Black Body C	Inused / Mint- £2,499-£3,250 y Unused £2,999 eicarit New £2,699 y Only Mint- £1,750 Johly E++ £1,599 y Only E++ £1,590 Johly E++ £1,499 y Only Libitat Cs £50,450
M5 Chrome Body Only M4 Chrome Body Only	y Only
M4-2 Black Body Only M3 Chrome Body Only MD2 Black Body Only MDA Chrome Body On	E++ £550 E+ £449-£599 E+ £399 V E+ £499
21mm F2.8 Asph M Bla	E++ £799 nm F2. E++ £799 sck 6Bit Mint- £1,799 k 6Bit E++ £1,349 l3) E+ £299 l3) E+ £299
50mm F2 Collapsible 65mm F3.5 Chrome 90mm F2 Black 90mm F2.8 Chrome (V 90mm F2.8 M Black	X OSH
90mm F4 Collapsible 90mm F4 Collapsible 135mm F2.8 M Black 135mm F4 Black	E+ £99 E+ £249 As Seen £225-£250 E+ / E++ £249-£299

Minolta 90mm F4 M	Ε+ £179
Voigtlander 50mm F2 Heliar	Mint-£399
21mm Chrome Finder (12025)	Mint- £349
24mm Finder	E+ £199
A42 Swing Polariser	E++ £69-£85
Bellows II	E+£79
Handorip M	Mint- £59
IROCIA Hood	
IUFOO Hood	E+/E++£30-£35
Leicavit - Black Chrome	New £399
Leicavit - Chrome	New £399
Motor M	E++ £249
SF20 Flash	E+ / E++ £65-£85
Universal Polariser M	E++ £199

Leica R Series R3 Gold + 50mm F1.4Unused £1,996 R9 Anthracite Body OnlyMint- £1,096
R3 Gold + 50mm F1.4Unused £1,996
R9 Anthracite Body OnlyMint- £1,099
R9 Black Body OnlyE++ / Mint- £399-£1.199
R8 Chrome Body OnlyE+ / E++ £399-£449
R6.2 Black Body OnlyE++ £64
R6.2 Black Body OnlyE++ £649 R6.2 Chrome Body OnlyMint- £799
H6 Hlack Hndy I Inhy F+ (F++ 9399-944)
R3 MOT + Winder. E++ £29 \$L2 Anniversary Body Only E++ £64 \$L MOT Black Body Only E++ £29 \$L Black Body Only E++ 534 \$L Chrome + 50mm F2 As Seen £22
SL2 Anniversary Body OnlyE++ £64
SL MOT Black Body OnlyE++ £296
SL Black Body OnlyE++ £34
SL Chrome + 50mm F2As Seen £229
SL Chrome Body Only
15mm F2.8 Asph Super ROMMint- \$2,995
19mm F2.8 ROME++ £1.149
24mm F2.8 R 3camAs Seen / E++ £249-£396
24mm F2.8 ROME++ / Mint- £599-£696
28mm F2.8 PCS ShiftE++ / Mint- £899-£950
28-70mm F3.5-4.5 ROME+ / E++ £319-£396
28-90mm F2.8-4.5 Asph ROM
E++ / Mint- £1,499-£1,599

	E++ / Mint- £1,499-£1,599
mm F1.4 ROM	E++ / Mint- £1,499-£1,599 Mint- £1,250
mm F2 ROM	As Seen £795
mm F4 Shift	E+ £239
	E+ / E++ £449
	E+ £349-£450
mm F2.8 Macro ROM	E++ £649
	E+ / E++ £375-£449
	E+ £199
200mm F4 R 3cam	E++ £499
	E++ / New £749-£999
200mm F4.5 R 3cam .	E+ £249
mm F2.8 Apo Macro F	3camE+ £849
	E++ £1,999
5-280mm F4.2 Vario R0	OM

Ex	Demo / New £2,499-£3,499
135mm F2.8 R 3cam	E++ £245-£249
180mm F2.8 3rd Cam	E+ £349
180mm F2.8 R 3cam	Exc / E++ £399-£499
180mm F4 R 3cam	E+ £249-£299
250mm F4 B 3cam	F+ 9449
400mm F6.8 Telyt	E+ £395 E++ / Mint- £449-£499
2x Apo Extender R	E++ / Mint- £449-£499
2x Extender R	E+ / Mint £119-£189
	60//800mmMint- £3,499
	0400mm F2.8 Mint- £1,650
	D/560mm F4Mint- £1,999
Angle Finder R (14300).	E++ / Mint- £125-£199
Elpro for 100mm F2.8	Mint- £195
Motordrive R4	Exc / E++ £69-£79
Motorwinder R	E+ £59
Motorwinder R4	E+£59
Motorwinder R8/R9	E+ / E++ £149-£199
R Longnose Leather Car	seE+£35

Leica Screw - Please Phone



SAFDIII Complete	Ex Demo £2,999
ISAFDIII Body Only	Ex Demo £1,999
ISAFD Complete	E++ £899
ISAF Complete	E+ £599
8mm F4.5 AF D	
imm F3.5 AF	Ex Demo £649
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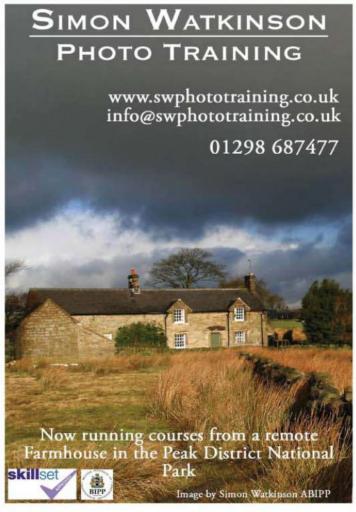
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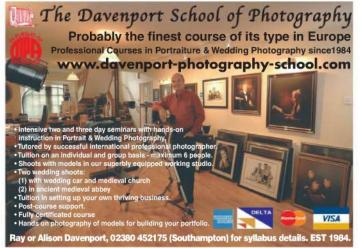
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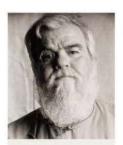
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WHAT DETERMINES THE VALUE OF A CAMERA AND DO YOU REGARD YOURS AS AN INVESTMENT?



ROGER HICKS is a much-published author on photography. He has written more than three dozen books on the subject, many in partnership with his wife, Frances Schultz. Roger started photography as a teenager in the 1960s and worked professionally in a London advertising studio in the mid-1970s. He has been a freelance photographer/writer since 1981, contributing to many photography magazines, including Shutterbug in America. Visit his website at www. rogerandfrances.com.

ONEY is a fungible symbol of a reserve of value. 'Fungible' is one of those words you do not get a chance to use often, but it means, in this context, 'interchangeable'. In other words, any one non-counterfeit £10 note is exactly equal in value to any other. It is a symbol of a reserve of value rather than a reserve of value in its own right, because it is worth only what people think it is worth: its intrinsic value is similar to that of any other sheet of paper.

A gold brick of given (and provable) weight and purity is an actual fungible reserve of value. Gold may therefore be seen as more reliable, until you consider that the value of gold is very nearly as much a matter of mass hysteria as the value of a pound note or a dollar bill. In the mid-1960s, when I lived in Bermuda, a pound was 'worth' \$2.80 (US), and gold was about \$35 an ounce. In the early 1980s, the pound fell to a 'value' of little above a dollar, and gold was over \$300 an ounce - but it had come down from over \$600 in 1980 and it went well below \$300 in 2001. As I write these words, a pound is around \$1.65 and gold is over \$1,200 an ounce. I would not care to hazard a guess at what a pound or a dollar may be 'worth' by the time you read this column. Or indeed, what an ounce of gold may be 'worth'.

Rather more intriguing is the concept of a camera as a reserve of value. Obviously it is not fungible, even for the same model of camera. I have two Leica M2 cameras, and they are not worth the same. One is newer, one is in better condition cosmetically, one works slightly better. Much the same arguments apply to the five Nikon F cameras Lown.

Fungibility aside, though, I still jib at the way in which some people regard cameras as reserves of value or as investments. What, after all, determines the value of a camera? There are surely two answers, and they are completely irreconcilable. The first is what you can sell it for. The second is what you can do with it.

The first is what leads people to 'baby' their cameras, even to the extent of keeping them in half-cases, taping over the vulnerable bits and, come to think of it, hardly using them at all. If they have bought a sufficiently rare and valuable camera, and if they keep it in pristine condition, then indeed there is a certain analogy between a camera and gold brick.

As soon as you start using a camera hard, though, it loses its 'pristine-ness' and therefore some of its resale value. Actually, you don't even need to use it hard. A little bad luck will suffice. My Leica M8.2 is horribly scarred where a viewfinder slipped out and chewed up the black paint on the top plate. It was in a soft padded

GG What really puzzles me is why some people 'baby' cameras that aren't even rare and expensive, and which will decline in value 55

camera bag at the time. That probably knocked hundreds of pounds off its resale value

So? As far as I am concerned, the reserve of value of the camera is determined by the number of pictures I am

likely to take with it in the future, and a scarred top plate has not diminished this one iota. There are plenty of pictures left in it yet, and this is the real reserve of value.

As is its replacement cost. A well-used Leica M8.2 is just another well-used Leica M8.2. Yes, they're fairly rare and expensive, but not that rare and expensive. If mine were run over by a steamroller tomorrow, it is (with some pain) replaceable - and the only reason I would have for replacing it would be to take yet more pictures.

What really puzzles me is why some people 'baby' cameras that aren't even rare and expensive, and which will decline in value until they are worth nothing at all, at least in the lifetime of their owners. In 250 years, almost any old rubbish is worth money, simply because it has survived 250 years,

Right now, though, my Nikon D70 is probably 'worth' (to sell) about one-third of its new price. Again, so? It still takes pictures that are every bit as good as when it was new, which is all I ask, so it's 'worth' more to me than I could get by selling it. Besides, I'm a photographer, not a camera dealer. What's your camera 'worth' to you? AP

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Editorial

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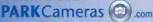






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